

OCTOBER 16-22, 2013

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HALLOWEEN
GUIDE

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WEEKLY

THE MAN WHO RETURNED

Maurice Caldwell spent 20 years in prison for a murder he didn't commit. He has come back to a world he doesn't recognize and a system that continues to fail him.

BY JAMES ROBINSON

HELLMAN V. ELLISON: A BILLIONAIRE SHOWDOWN. P8 | WHO WE SIMPLY MUST HEAR AT TREASURE ISLAND MUSIC FESTIVAL. P44



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BREWED IN EUGENE, OR

TURNING OFF THE NEON LIGHT

A long-time reader bids Bouncer adieu: As a native and middle-aged San Franciscan I am going to miss Katy St. Clair's column and insight ["Paying Tribute," Bouncer, 10/2]. She has provided me, through the years, the experience of the bar scene and Muni while I'm safe at home. I will cherish all of the columns I clipped. I wish her all the best. I hope she is moving on to bigger and better. [Note: She is! See the Editor's Note below.]
Bessie

EDITOR'S NOTE

As promised in these very pages a fortnight ago, this week we launch two new regular columns in SF Weekly. Katy St. Clair moves from the attractions of the bar crowd she covered in Bouncer to an even older addiction: In Kill Your Television, she'll sing the praises of her first babysitter and the new ways that babysitter entertains and enlightens these days, that intoxicating bitch. And since we'd be loath to leave the bars and pubs of this great city unexplored, we've commissioned Benjamin Wachs, sadist and satirist, to drink deeply and give us his Distillations. As always, please, let us know what you think about these newest studies of why people do the things they do, alone or together or both.
Brandon R. Reynolds, Editor

A NOSE FOR TROUBLE

Maybe it was the stinky cheese: I have encountered that beagle and hate him ["Dog Enforcement Agency," Joe Eskenazi, News, 10/9]. He sniffed out my French goods!
Michael D.

BLOG COMMENTS OF THE WEEK

Nurse is thinking about the person behind this "music": That was horrible ["The Scariest Song You'll Hear Today Is This Brain Having a Seizure," Ian S. Port, All Shook Down, 10/10]. Especially seeing what is happening to the person's body (I am a nurse) while this is happening for more than two minutes. Simply horrible. That brain is taking a beating.
trinadperry1

Californians are just living the dream: Meh, no big deal, just chilling on the western edge of western culture, drinking some espresso that is roasted way too light, because that's cool now, but whatever — we're still awesome ["Californians Love Themselves Even More Than Texans," Erin Sherbert, the Snitch, 10/9].
Galser M.

Either all of the drugs or none of the drugs: Well, if it's true about medical marijuana, then it's also true about a lot of bogus, expensive, addictive, and dangerous medications peddled by big pharmaceutical companies ["Supreme Court Deems Medical Marijuana Still Dangerous and Medically Worthless," Chris Roberts, the Snitch, 10/8]. This is coming from someone that does not use either. However, it's obvious the Supreme Court has been given compromised information.
Openyoureyes

Cops shouldn't be able to park how they please unless need be: Maybe if cops had to abide by the same laws of normal citizens, they'd stop parking, speeding, abusing their power as a law enforcement agent ["Even San Francisco Cops Get Parking Tickets," Erin Sherbert, the Snitch, 10/7]. Cops without their lights on should not be able to park where ever because they are on duty. Bunch of B.S. if you ask me!
Robert E.

Photo of the week from
SFWEEKLY.COM/SLIDESHOW:



Mike Koozmin

Beagle Brigade at Work at SFO.

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We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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PUBLIC DISPLAYS OF IMPOTENCE

California's new "revenge porn" law has little worth looking at.

By Joe Eskenazi

Revenge porn, like flag-burning, is an activity for which one can turn up few advocates. The visceral unpleasantness of its title — *revenge porn* — renders it something a near-unanimous percentage of society would heartily condemn, even if they don't know exactly what it is.

Also known as "involuntary porn," revenge porn is the toxic byproduct of an erstwhile couple's consensual sexual photos or videos mixed with a relationship gone south and the omnipresence of the web. But, like flag-burning, rendering revenge porn illegal will prove to be nigh-impossible. In fact, it'll be trickier than flag-burning: The Internet is involved.

California last month took the novel step of outlawing this fiendish behavior. It did so, however, via legislation that's more loophole than law.

To start with, "selfies" don't come under the purview of the law (and, sadly, "selfies" is now a term legal scholars and legislators have been forced to take up). So, if a man films himself doing something ostensibly lewd and gives it to his significant other, and that person publicizes it — no problem there. If the significant other does the filming, however, then the law is

University and director of its High Tech Law Institute.

Well, this is unfortunate — because that's kind of how the Internet works.

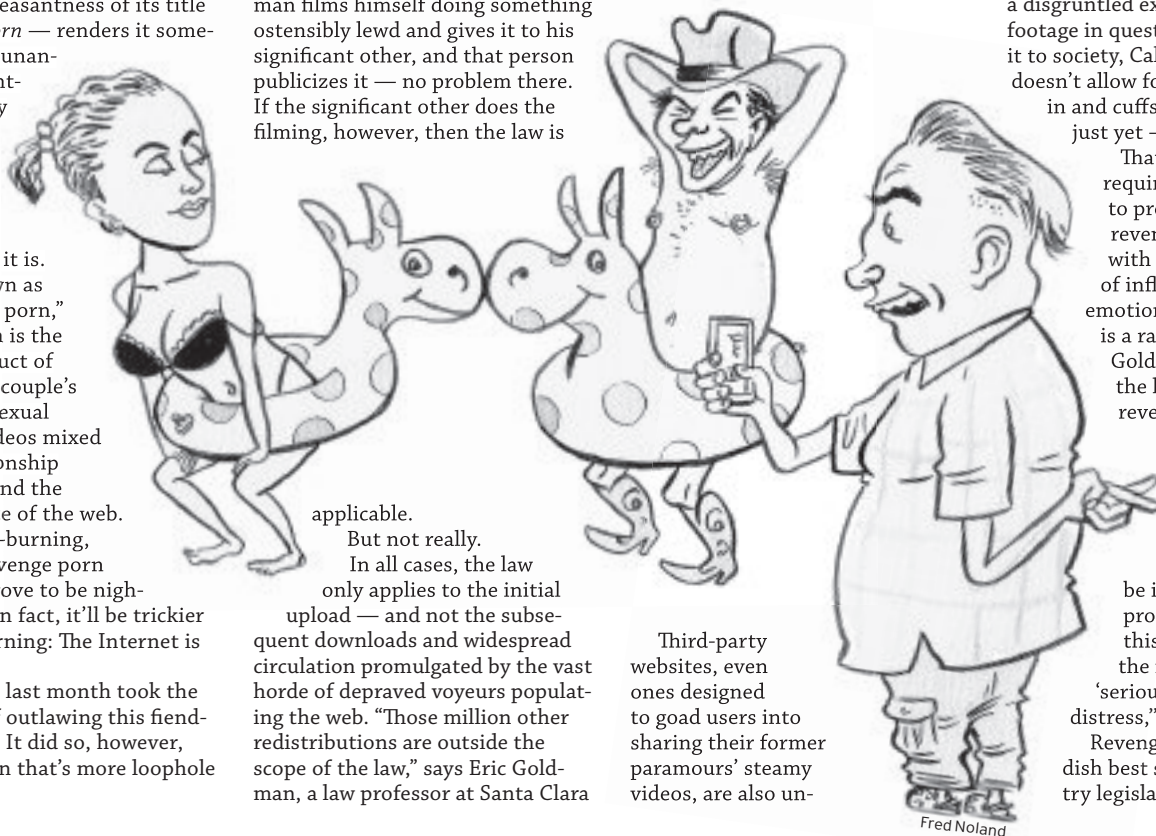
touched by California's new law. Nor are hackers who steal others' intimate material and subsequently disseminate it.

But even in a situation in which a disgruntled ex clearly filmed the footage in question before exposing it to society, California's legislation doesn't allow for doors to be kicked in and cuffs to be slapped on just yet — if ever.

That's because it requires prosecutors to prove those posting revenge porn did so with the "intention of inflicting serious emotional distress." This is a rather high bar, and Goldman doesn't foresee the law ensnaring many revenge pornographers — if any at all.

"Without having the defendant admitting it ... it may be impossible for a prosecutor to prove this was posted with the intention of causing 'serious emotional distress,'" he says.

Revenge may indeed be a dish best served cold. But just try legislating that.



applicable.

But not really.

In all cases, the law only applies to the initial upload — and not the subsequent downloads and widespread circulation promulgated by the vast horde of depraved voyeurs populating the web. "Those million other redistributions are outside the scope of the law," says Eric Goldman, a law professor at Santa Clara

Third-party websites, even ones designed to goad users into sharing their former paramours' steamy videos, are also un-

Fred Noland

Vote for Meh

San Franciscans don't give a good goddamn about municipal elections.

You may or may not know there's a municipal election coming up next month. Regardless, odds are you're not voting in it. This is both a historical fact and a bitter electoral irony. San Franciscans crash the polls to cast ballots for presidents and senators. But in off-year local contests, in which a few votes really can impact thousands of lives and billions of dollars, we give participatory democracy a pass.

The last such election, in November 2011, was fortified with municipal goodness: It featured contested races for mayor, district attorney, and sheriff; contentious dueling pension measures; and some \$750 million in bonds. Only 42 percent of registered voters participated.

But that was progress: In November 2009, only 23 percent voted in the municipal election; in November 2007 the turnout was 36 percent.

A recent study by The Greenling Institute contrasted San Francisco's off-cycle, stand-alone 2011 municipal election with San Jose's consolidated 2010 state and local election. While the cities boast a similar number of registered voters, San Francisco's turnout was 21 percent lower — and our city spent five times as much per vote.

Last year, San Francisco voters approved a measure to begin electing all citywide offices simultaneously — starting in 2015. Further rejiggering elections to pair local contests with the state and national elections voters seem to actually care about would, naturally, require more voting. **J.E.**

Color Wars

Curbing the underground taxi market.

Thirty-six years in the cab

business have left Richard Hybels with a jaundiced view of his competitors. "You'll never find anyone more dishonest than in this industry," the brusque 69-year-old says, leaning over a desk at his Bayview office, a cluster of portables shared by several local taxi companies. Hybels parks his Ford Crown Victoria amid rows of identical cabs, some bearing the tomato-red color scheme of his modest company, Metro Cab, others

with the more ubiquitous yellow of Town Taxi. He skulks in a doorway and crosses his arms, adopting the prepossessed look of a TV cop.

He suspects many of his brethren aren't playing by the rules.

Hybels used to be a broker, meaning he mostly traded in taxi permits — or medallions — rather than actual taxis, often leasing them to drivers for months at a small profit margin. He quit the long-term lease trade after acquiring Metro, but says other companies use leasing as part of their business model; it's easier to traffic in medallions than to maintain a fleet. Although that model is currently legal, it's made the

whole cab system much harder to monitor. It's also enabled long-term medallion "managers" to run their own underground cab businesses, often without an official roster of drivers. Over the last decade, the underground medallion market swelled in San Francisco, bedeviling regulators at the San Francisco Municipal Transportation Agency. Underground brokers routinely hire drivers who can't get jobs elsewhere, charging them well above the standard \$109 "gate" fee to rent a cab for an eight-hour shift. (Hybels says that if he bent rules and overcharged drivers, he could pull an extra \$85,000 a year.) When drivers'

names aren't on an official payroll, it's harder for consumers to file complaints against them.

This week, the SFMTA proposed a series of policy changes to curb the underground medallion market. The new laws will prohibit taxi companies from renting to anyone except the drivers on their payrolls. If as many cab companies are running schemes as Hybels suspects, then much of the industry will feel a pinch.

Hybels generally supports the idea. Counterintuitively, so does Mohammad Iqbal Khan, an erstwhile medallion kingpin who was last year investigated by the SFMTA after officials discovered

he was managing perhaps 30 medallions within Luxor Cab Co. and leasing them at inflated rates to unregulated drivers. Khan purchased his own small fleet and paid Luxor for rights to the color scheme and dispatch service, so his cabs were indistinguishable from Luxor's.

Khan recently departed Luxor and became co-owner of Gold Star, a 21-cab fleet that shares its lot with Metro. He says he's following the rules now, even if it's harder to turn a profit. Hybels, ever wary, keeps an eye on Gold Star at all times. He's still dubious the SFMTA can legislate corruption out of the industry.

Rachel Swan



THIS SUNDAY, OCTOBER 20, 30,000 WOMEN WILL BE HITTING THE STREETS OF SAN FRANCISCO FOR THE 10TH ANNUAL NIKE WOMEN'S MARATHON, A RACE TO BENEFIT THE LEUKEMIA AND LYMPHOMA SOCIETY. COME ON OUT & SUPPORT THE RUNNERS AS THEY TAKE ON 26.2 OR 13.1 MILES OF SAN FRANCISCO'S FINEST HILLS. THE RACE STARTS AT 6:30AM IN DOWNTOWN UNION SQUARE.

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A TALE OF TWO BILLIONAIRES

Contrasting Warren Hellman and Larry Ellison says a lot about how San Francisco is changing.

With the notable exception of the movie *Deliverance*, the banjo has a benevolent place in American society. It's a happy instrument that makes a happy sound and, it would seem, is plucked by happy people. You don't hear so much about tormented banjo players.

So, the notion of a banjo-playing billionaire was an incongruous one. But it's one that suited San Francisco — and its banjo-playing billionaire. They really did make beautiful music together.

In a way, they still do.

Whether or not you love bluegrass — or waiting hours to catch a bus free of inebriated bluegrass aficionados and their effluvia — it's easy to love the concept of Hardly Strictly Bluegrass, which drew damn near 1 million people to Golden Gate Park this month.

World-class musicians take center stage in a world-class event drawing fans from — you guessed it — all over the world. Tourist dollars seep into San Francisco's coffers. Banjos are played. It's all family-friendly and free in a city that is increasingly neither. And the whole thing is underwritten by Warren Hellman, the late banjo-playing billionaire.

Hardly Strictly was hardly the only world-class event drawing a million devotees — and, ostensibly, their spending-money — to San Francisco this year. There was also the local iteration of the America's Cup, that brainchild of yachting billionaire Larry Ellison.

That one wasn't as happy for San Francisco. There were, after all, fewer banjos involved.

Like New Zealand's yacht, drawing parallels between the two events starts out strikingly well — then flags. You've got a pair of billionaires, each sporting a healthy ego, each molding the city into the epicenter of his respective pet obsession, and each drawing throngs of fans in an ostensible boon.

And then it all diverges.

Far from lavishly picking up the tab for his party, Team Ellison sold San Francisco on funding the America's Cup with magical economic forecasts now denounced by even the economists employed to create them. He attempted to extract huge swaths of the waterfront from an alarmingly pliant city, jerked around San Francisco politicians by threatening to take the Cup to Rhode Island, and, finally,



Titans at play: Warren Hellman and Larry Ellison (bottom).

Jay Blakesberg



AP/Marcio Jose Sanchez

likely left the city millions in the hole following absurd fundraising efforts by hapless officials passing the hat to offset the costs of a billionaire's yacht regatta. Had Team Ellison not unilaterally pulled out of a \$136 million waterfront development deal, the city would now be in hock to his heirs for up to 101 years.

You didn't have to worry about paltry fundraising or 22nd-century debt with Hardly Strictly. Hellman simply paid for it all — and continues to do so, even from beyond the grave.

San Francisco's current crop of oligarchs have a more transactional way of doing philanthropy. A number of them, admirably, bestow millions upon the city, its playgrounds, and other things we care about. But this is hardly strictly altruism. These are the undertakings of "good corporate citizens" with their own business agendas — who are seasoning the deals emanating from this city's bubbling political cauldron.

Hellman, who died in 2011, was transactional, too. But that transaction was keyed by his deep and intrinsic joy in doing good for this city as an end in and of itself. This is something power-brokers hoping to anoint themselves "the next Warren Hell-

man" just don't seem to understand.

Hellman — a son of the city, a Lowell High graduate, a banjo-playing billionaire — was perhaps the last of a dying breed.

Warren Hellman was not a saint.

A politically involved billionaire — and registered Republican — will butt heads with his share of San Franciscans. There are still those upset about his shoe-horning of a parking garage into Golden Gate Park. Or his bizarrely inconsistent position on city pensions. But even those who regularly lined up against Hellman politically didn't question his motives. He wanted what he felt was best for San Francisco — and not necessarily for himself. Politicos who crossed swords with Hellman recall that, if he pushed for something like business tax breaks, it was because he thought that San Francisco businesses would thrive if taxed less — not because he wanted a tax holiday. If he was doling money out to worthwhile causes, it's because he felt they were worthwhile — not because he desired increased access to City Hall Room 200.

And if he was commandeering the city and rendering it the public back-

drop for his expensive hobby — he wasn't going to stick San Francisco with the bill.

A city long benefiting from sentimental, homegrown business titans finds itself in a strange place when those people cease to exist. Ellison made a mockery of the concept when he said he'd like to have the America's Cup in San Francisco again, as "I have a house here."

With fundraising efforts to offset the costs of hosting Ellison's boat race falling woefully short, Mayor Ed Lee stepped in and began asking for personal and political favors. Millions in "behested payments" were amassed this way — with much of the money hailing from entities that had pending business before the city. As we noted in a recent cover story, some \$500,000 was donated to the America's Cup Organizing Committee in June by a company called Kilroy Realty. In August, the Planning Commission granted Kilroy's wish to add six stories to a skyscraper's approved plan at 350 Mission. This request — and the expediency with which it was allowed — was described to your humble narrator as "unprecedented" by Planning Department personnel and other development-watchers.

In related news, Salesforce.com chairman Marc Benioff has been feted — and quite rightly — for the massive donations he bestowed upon the UCSF Children's Hospital and city schools. Benioff is, undoubtedly, a mensch. But not a disinterested mensch: The flagship tenant in the lucrative new skyscraper Kilroy has been permitted to build is none other than Salesforce.com.

While the ascendent CEOs peered down at the city they're remaking to better serve their needs, hundreds of thousands of people shimmied on the ground — together. The parkland where they enjoyed a transcendent San Francisco afternoon is now named for Hellman; he has become, literally, a part of this city.

The notion of altruistically providing San Francisco with an annual holiday — allowing it to cling to its fleeting air of magic and whimsy — would be anathema to those now shaping San Francisco. But Hellman didn't want anything in return for giving San Franciscans a reason to be happy.

After all, he was one, too.

Joe.Eskenazi@SFWeekly.com

The Snatch

Extremely proud of our breaking nudes.

Californians Mess With Texas Pride

Even with a nanny-state-style government, Californians are proud to be living in the Golden State. A new survey released by Survata showed that Oregon, California, and Washington were among the proudest states, each with more than 42 percent of respondents saying they were "extremely proud" to live there. And for all their talk about how damn great their state is, Texans aren't as proud as ya'll have been made to believe. Surveyors were blown away to learn that only 36 percent, not 100 percent, of Texas residents were extremely proud of their state, while 12 percent were not proud at all — and the majority of those dissatisfied denizens were women who are probably going to vote for Wendy Davis.

The Gymnastics of Justice

Despite pleas from San Francisco prosecutors, a judge last week released Yeiner Perez, BART's infamous naked acrobat, from jail. According to the Public Defender's Office, 24-year-old Perez was released on his own recognizance so he could seek mental health services in Alameda County. He has already scheduled an intake appointment for this week. The former circus trouper had been behind bars since early June after his nude assaults on BART passengers while performing acrobatics, including aerials, the splits, and impressive handstands. His attorney, Paul Myslin, recently filed a motion for his release, saying the Department of Public Health refuses to approve funding that would allow Perez admission into San Francisco's Behavioral Health Court, which would give him the mental health services he needs. That's because when Perez was arrested, he told authorities he lived in Berkeley, and the program is only available to San Francisco residents. Although he has a stay-away order for the 16th Street BART station where the incident occurred, Perez is free to ride. But according to his attorneys, he opted to have a friend pick him up from jail.

For more news, go to blogs.sfweekly.com/thesnitch.

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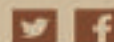
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THE MAN WHO RETURNED

Maurice Caldwell spent 20 years in prison for a murder he didn't commit. He has come back to a world he doesn't recognize and a system that continues to fail him.

BY JAMES ROBINSON

What Mary Cobbs did or did not see out of this window in the Alemany Projects cost Maurice Caldwell two decades of his life, and remains a topic of legal dispute today.

Maurice Caldwell looked out the door of the San Francisco County Jail toward Bryant Street, to a city he hadn't walked as a free man for 20 years, six months and eight days. He wanted to run.

It was Monday, March 28, 2011. Caldwell's conviction had been overturned in December and the city's plan to retry him had finally fallen apart the previous Friday. It had been an agonizing weekend, waiting for the California Department of Corrections to process his release. Today he was getting out.

His attorneys, Linda Starr and Paige Kaneb from the Northern California Innocence Project, paced nervously outside 850 Bryant, joined by a small group of Caldwell's family and friends as well as a gathering pack of journalists. For 7,494 days of a life sentence, Caldwell centered his world on the idea that one day his innocence would be known and he would get to come home. But now that it was happening, he couldn't quite believe it.

He wasn't shackled as he was led out of his cell at the San Bruno County Jail that morning — given the Hannibal Lecter treatment, as he joked. He was driven to 850 Bryant. He was given street clothes to change into. It still didn't feel real. He was paid the money he had on his books. The guards opened the door to the final hallway, the visitor's entrance, and dropped back. He saw light.

He hadn't been free since just after his 23rd birthday, a kid from Alemany Projects in San Francisco with a Jheri Curl and a chip on his shoulder. He was 43 now, a little heavier set, his short hair and beard now tinged with gray.

Out on the street, the first person he saw was his sister. There was a blur of hugs. A camera was thrust into his face and Caldwell was asked how he felt toward the family of the murdered man, Judy Acosta, for whom he'd spent two decades in prison. He expressed sympathy, for they'd been wronged too.

"After all these years, they thought they had justice, but it wasn't. It was un-served justice and it's still un-served justice," Caldwell said to the assembled media.

Caldwell's friend Rick Walker, a fellow exonerate, said he'd take him anywhere in town he wanted to eat, no matter the price. Caldwell chose McDonald's. He'd seen countless new restaurants on TV in prison, but he knew what that Big Mac tasted like. He'd been thinking about it.

It was the start of a brief period of Caldwell's life he would think of as "Tony the Tiger" great.

But the elation was short-lived. Caldwell had lost his youth. Twenty years of hard labor had left him with serious back problems. He walked out with no more than he'd walked in with. Less. Born to an incarcerated father, in a part of the city much

of San Francisco chooses to forget about, subject to a murder charge that there was now good proof he had nothing to do with, he would have to fight the same people to get his life back who had put him away.

In 1990, he was innocent until proven guilty, but now that the city could no longer establish that guilt, he remained guilty until proven innocent.

Caldwell never did finish that Big Mac. The surprise of it all — lawyers, family, friends, sitting in a McDonald's in Potrero Hill — was too overwhelming.

Sitting in a small one-bedroom apartment on the outskirts of Sacramento in the summer of 2013, memories haunt Maurice Caldwell — both his own and the misremembered recollections that cost him two decades of his life.

Telling his life story, and talking about the people he sees as having wronged him, Caldwell is prone to pace about. He is animated because things have happened to him that no one could walk off. But it's also because following 20 years in prison, he's carrying old injuries; sitting can hurt.

In 1990, a man was shot dead following a drug deal in the Alemany Projects. Caldwell went to jail for murder. When he was released from prison in 2011, he was a man thrust into an unfamiliar world.

Commuting to one of the jobs

he's had since his release, Caldwell remembers having to have his sister teach him how to pay for parking at a BART station. But once inside, he didn't know how much money to put in the machine for his ticket or how to work it. He says that the people he asked for help thought he was going to scam them.

Caldwell has a lot of stories like that.

The first half of his life, in the Alemany Projects, imperfect and flawed as it may seem in retrospect, forms the majority of his memories as a free man.

"Me growing up in there, them are the memories I still have. Them memories are vivid," Caldwell says, his AC blaring to keep out the scorching Sacramento heat.

Known simply as Lil' Twone, Maurice Antoine Caldwell was born on Aug. 17, 1967, and before his first birthday his father was in prison, having killed a police officer following a gas station robbery. Alemany Projects were a small city housing development sandwiched between the I-280 freeway and a hill. There was not much there but a community center, a small park, and a basketball court.

Members of Caldwell's father's extended family would pick him and his older sister Debbie up for prison visits. These trips made an indelible impression on him as a kid: He remembers the atmosphere as a free-for-all, people having sex in full view.

"You got everything going on in their visiting room and the police are there and the police are with it," he says.

Growing up in Alemany, Caldwell says, was good. He was happy. He could stand in one spot and point to where both friends and family lived. When his mother moved to Oakland in 1976 with a boyfriend Caldwell didn't like, he stayed in Alemany and lived with his grandmother.

Caldwell was free to roam the neighborhood as a young boy. It was safer then. As young as 9 or 10 he carried bags at Safeway and cleaned lanes at a local bowling alley. He put the money toward a pair of Bruce Lee-styled yellow-and-black shoes.

The prison visits opened up Caldwell's eyes early to certain realities of Alemany. "I was able to start putting puzzles together, you know. Like, ooh, that's a nice car. I want a car like that. ... How did he have that car? What did he work? No, he sold [drugs]," he says.

Caldwell knew he didn't want to end up like his father in prison, but it was hard to walk the right path.

At 14, Caldwell broke into an empty house with some friends and ransacked it. One of them got caught and named names. It was Caldwell's first run-in with the California Youth Authority. He was out at the end of 1983, now 16, but was soon back in trouble. He was sent to the reform school Preston Castle in Ama- ➤ p12

Scenes of celebration as Maurice Caldwell is released from prison after 20 years in 2011, embracing family and enjoying a celebratory Big Mac at McDonald's.



Photographs courtesy of Innocence Project



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dor County for burglary and violating his juvenile parole, where due to behavioral issues he was kept until the day before his 21st birthday, the maximum allowable time.

Caldwell had a habit of getting the maximum, even as a young man. His family was convinced that it was because he was carrying his father's last name, he says.

While Caldwell was away, Alemany took a harsh turn. Anthony Reed, a friend of his from childhood, says the arrival of crack cocaine put dollar signs in people's eyes, people who weren't used to making a lot of money. The open-air drug trade that developed made San Francisco territorial, with strict lines drawn between Western Addition, Hunter's Point, Potrero Hill, and Bayview.

It was like a poison to Alemany. Once a small, tight-knit community, it began falling apart: Buildings crumbled, graffiti appeared, and worse. "People started losing their lives," Reed says.

At 21, back in Alemany, Caldwell moved into a unit with Betty Jean Tyler at 949 Ellsworth St. Tyler was like an older sister to Caldwell, but had battled addiction while he had been away. Caldwell split his time between her apartment and his grandmother's house on the other side of the freeway.

Caldwell had been back in Alemany for a little less than two years when early on a Saturday morning, the last day of June in 1990, a few violent

minutes changed the course of his life.

According to court testimony, four friends — Judy Acosta, Domingo Bobila, Eric Aguirre, and Dominador Virray — made a trip to the Alemany Projects, after a night's drinking, to purchase crack.

The four of them pulled up in Bobila's black Toyota Supra outside a block of houses on Ellsworth Street in Alemany around 2:40 a.m. A handful of people converged on them and Bobila and Acosta tried to purchase two rocks of crack cocaine, while the other two friends held back.

Bobila and Acosta were told they didn't have enough money and the situation quickly went bad. Someone struck Bobila, knocking him down. A shot was fired. Acosta was wounded. Aguirre and Virray ran. Amid the chaos, Bobila dragged Acosta into the backseat of his car, which was sprayed with shotgun fire as it drove away.

Acosta was declared dead soon after.

As Caldwell told police and anyone else who would listen for the next 20 years, he was smoking pot with a girl, Tina McCullum, in an upstairs room at his uncle's girlfriend's house near the scene of the crime. After the shooting stopped, he went out the back door, which looked toward Ellsworth Street, and ran to see what had happened. He was shirtless, dressed in only sweatpants. Deborah Rodriguez, his uncle's girlfriend, saw him and followed him out.

Out on the street that evening, Caldwell says, the word was that a deal had gone bad and a man named Marritte Funches had shot a man with a handgun, while an associate had opened fire with a shotgun as the car drove away. Funches and Caldwell had once been friends, but Funches' increasingly violent behavior had started to make a lot of people uncomfortable.

Police made slow headway into investigating the crime. Detectives were on the scene that evening for several hours, but according to the inspectors' log it was not until July 13, almost two weeks later, when the area was again canvassed, when veteran homicide inspector Art Gerrans reported to Alemany with narcotics officer Kitt Crenshaw.



Caldwell had appeared suddenly and mysteriously on the police radar the day before, after an anonymous tip had been phoned into the Ingleside police station, received by the station captain himself, announcing that investigators should "check out a Maurice Caldwell" and that he had been "shooting off guns in the projects at Alemany and Ellsworth for years."

Gerrans knocked on the door of Mary Cobbs, a reserved 28-year-old woman with two young sons, whose house sat next to the crime scene. She'd recently been moved down the hill into Alemany — next-door to

and was cuffed without explanation by Crenshaw, he says. Crenshaw knocked on Cobbs' door with Caldwell in tow. Caldwell says that he thought he was being led to his own house next door. Gerrans answered Cobbs' door. Caldwell says he and Cobbs saw each other and that Crenshaw announced him by name. Crenshaw asked for Gerrans' keys to his squad car, where he interrogated Caldwell about the murder and let him go shortly after.

Crenshaw's interruption, potentially exposing the only suspect in a murder to the only witness, is acknowledged on the transcript of the tape.

But Cobbs was now pegged as a witness. She claimed to have received threats and later said that Caldwell told her he was going to kill her and her family, which Caldwell denies.

Despite having nothing revealing from Cobbs and only an anonymous tip to work with, the investigation never looked past Caldwell. There is no record of any effort to find Marritte Funches.

On July 26, 1990, Cobbs etched

a version of events that would put Caldwell away for 20 years.

That day, Cobbs picked Caldwell's photo out of a lineup as the man she



Mary Cobbs' view of the crime from her window would lead to Caldwell's incarceration, though it's unclear whether she clearly saw the men who shot the car (above right) and its passenger.

where Caldwell was living with Tyler — while her old house was being renovated. She never spoke to anybody, Caldwell remembers.

According to a transcript of their interview, Cobbs told Gerrans that she had been woken up by the noise that night and saw two shooters, side by side, standing under a streetlight, firing away. She had seen the shooters before. She didn't know their names, but they were not from Alemany.

As Cobbs was giving this taped statement, Caldwell was driving back into the neighborhood. He parked

saw with a shotgun outside her window. She referenced him by name.

The next day, paperwork had been filed to move Cobbs out of Alemany. For her bravery, she received a Medal of Merit from San Francisco Mayor Art Agnos and an all-expense-paid trip from United Airlines to Disneyland for her and her sons.

When her move was complete in September, a warrant was issued for Caldwell's arrest.

Caldwell says that the influence of Crenshaw, with whom he had a history, has never sat right with him.

The two of them had first met less than two years earlier, around Halloween in 1988, when Crenshaw raided the low-rent Amazon Hotel in the Mission, where Caldwell was staying with a girlfriend, the daughter of a drug kingpin.

Caldwell and Crenshaw would tangle often. Not that Caldwell made things easy on himself. He held down jobs, but also sold drugs and on occasion shot streetlights out for fun. He seemed to infuriate local cops, driving around town in a canary yellow Cadillac Seville, without insurance or a license. He was arrested frequently throughout 1989 and early 1990, but the charges would always be dropped. He'd go to the station after he was raided to reclaim confiscated cash, he says.

It was an uneasy battle of wits between Crenshaw and Caldwell. Late on the evening of Jan. 24, 1990, Caldwell says tensions between the two exploded. Caldwell was shooting out streetlights in Alemany with friends, unaware that police were watching from up on the hill.

Caldwell soon had an angry Crenshaw upon him. But he pled ignorance. He'd snuck the gun back into his house.

According to a written complaint Caldwell filed two days later, Crenshaw grew impatient and assaulted him. The complaint says that he drove Caldwell, handcuffed, to a dark lot in Bayview. He told him he was going to kill him if he didn't tell him where the gun was, and then allegedly choked him. Caldwell played along but when they returned to Alemany he screamed for help. Two days later, the Office of Citizen Complaints in San Francisco documented his injuries.

Crenshaw would rise to be a commander of the San Francisco Police Department. In his career he attracted controversy and accolades at a steady rate.

A mother filed suit against him in July 1988, alleging that Crenshaw and other officers mistakenly burst into her home in Bayview, detained her and her 11-year-old son for an hour, and held a shotgun to his head.

In 1998, the San Francisco *Bay Guardian* detailed a police raid overseen by Crenshaw, then a lieutenant in the SFPD narcotics division. Ninety police officers stormed a housing complex in Western Addition, blowing doors open with shotguns, separating kids as young as 6 from their parents. There were reports of grandmothers being held at gunpoint and a pit bull being shot by police.

"The raid went off, more or less, without a hitch," Crenshaw said at the time.

Caldwell's trial stretched over nine days in March 1991.

Assistant District Attorney Al Giannini's opening statement set the tone for the trial. He mentioned the projects, crack cocaine and the fre-



quent violence. “You probably already know the story just from your common sense and experience,” he said.

The prosecution had its story: Mary Cobbs was an altruistic hero, Maurice Caldwell the murderous thug. Giannini acknowledged that without Cobbs they wouldn’t be here.

“Most of the young men like Caldwell... mostly what they do is hang out, use cocaine, fight, shoot their guns in the air, make life miserable for the people who do live there,” Giannini said.

The prosecution argued that Cobbs did not initially identify the shooter as having lived in the neighborhood because Caldwell had no legal residence there. At the time of her first interview, she really didn’t know Caldwell’s name.

Caldwell’s attorney, Craig Martin, meanwhile, was ill-equipped to fight for Caldwell’s version of events. He would later concede that he never hired an investigator, which was standard practice, and never examined Cobbs’ supposed vantage point of the crime scene. Martin’s defense for Caldwell consisted of three people: his roommate, Betty Jean Tyler; his uncle’s girlfriend, Deborah Rodriguez; and Alice Caruthers, a friend of his who had seen the shooting before running away.

Tyler testified that Caldwell lived with him, next door to Cobbs, which should’ve invalidated Cobbs’ claim that the supposed shooters weren’t from the area. Giannini insinuated that she was afraid of Caldwell.

Rodriguez’s testimony that Caldwell was upstairs at the time in her house was questioned because of her family connection to Caldwell. And Caruthers was forced to admit to having used crack in the past. Giannini successfully exploited the fact that any witness from Alemany, where drug use and criminal records are a part of life, had an immediate credibility bias.

Caldwell was found guilty of second-degree murder, attempted murder, and shooting at an inhabited vehicle. He was sentenced to 27 years to life in prison. He says he began to cry in front of the full court.

“I never thought I’d be found guilty. If you are innocent, you don’t think about having to prove that you didn’t do something.”

In the middle of 2013, Caldwell spends his days mostly at home, watching TV. Money is extremely tight. Unannounced visitors make him nervous. He likes to control who he sees and when. He goes to therapy to talk through his resentments about what happened; he has lost trust in a system that others take for granted.

Caldwell finds himself from time to time looking at the words the *State v. Maurice Caldwell* on case documents. On darker days, he reads it literally: Everything is against him. Sometimes, Caldwell says, he wonders if he hasn’t swapped one sentence for another.

It was a decade in prison before Caldwell found people who wanted to look into the version of events that would free him.

After his conviction, Caldwell was transferred to San Quentin. Over the years, he’d bounce between Folsom State Prison, Sacramento State Prison, and Mule Creek State Prison. He took any option open to move, he says, because mixing up the locations helped him pass time.



Picking up on the threads of earlier investigators, the Northern Californian Innocence Project’s Paige Kaneb and Linda Starr spent three years helping to free Caldwell.

In 1993, Henry Martin, who Caldwell believed to be the man with the shotgun, came through San Quentin on a violation. Caldwell was young and angry and says he planned an attack. “I thought, ‘Why, if I ever come across one of them, especially in here, will I let him go back free?’”

Caldwell says Martin caught word of his approach and fled. Caldwell ran after him, choosing instead to talk.

“I expect you to let my lawyer know what really happened. If you got to say you was out there, you better do it,” Caldwell recalls telling Martin, who has never admitted on record to holding the shotgun.

Martin did later approach Caldwell’s appellate lawyer, asking about immunity, which could not be guaranteed. Martin said nothing else.

When that didn’t go anywhere, Caldwell began writing letters to anybody he could think of. Copying files and sending case notes out took up much of the money that was placed on his books. Innocence projects — nonprofit legal organizations that dedicate themselves to exonerating wrongfully convicted prisoners — were less common in the 1990s. He wrote to one in New Jersey, which eventually recommended another in San Diego, which suggested finding one closer to home. After he sent a letter out, the wait for a response was torture.

The years added up. In prison, he made a point of sleeping until 11 a.m. It hurt, waking up after a night with his dreams. He hated the laughter at breakfast in the morning. “It’s like, excuse my language, but what the fuck they laughing at?”

In 2001, with Caldwell’s appeals exhausted, his sister and her partner hired an experienced private investigator, Beverly Myers. The prevailing story about the case, the one that sent Caldwell to prison, never sat right with Myers, she remembers.

Visiting the crime scene, Myers was shocked to see that Mary Cobbs could not have witnessed what she claimed to. The lamppost she was supposed to have seen the

Mike Koozmin



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shooters standing under wasn't visible from her bedroom. Bars over the window further restricted the view.

As it had in 1990, the name Marritte Funches kept coming up. People thought he had died.

"Something was wrong," Myers says.

Myers teamed up with Paul

Myslin, who had opened up a small innocence project in the San Francisco Public Defender's office and come across Caldwell's case. "The combination of Bev's enthusiasm and how much this all hung on a single eyewitness really stood out," he recalls.

In 2005, the case turned. Myers found Funches. He was alive. He had fled to Reno shortly after the shooting in June 1990 and been sentenced to life without parole for killing a cab driver in March 1991.

Myers and Myslin drove to see Funches. After their visit, Funches wrote to Myers, enclosing a diagram of the crime scene and a written confession.

If Cobbs had looked out the window, she would've recognized him, Funches said. The two knew each other. The second shooter wasn't Caldwell. He wouldn't say who it was, fearing reprisals against his daughter. The man with the shotgun was tucked around the corner of the block of condos Cobbs lived in, out of sight from her window and definitely not next to him as she had claimed.

Separated by 15 years, prison walls, and state lines, Funches had outlined a version of events that closely matched Caldwell's.

Myslin's innocence project closed in 2006. But Caldwell's case was transferred to the Northern California Innocence Project at the Santa Clara University School of Law.

NCIP was started in 2001 as a nonprofit legal clinic affiliated with the university. Caldwell's case was one of the first letters they received, says Linda Starr, NCIP co-founder with Kathleen Ridolfi.

The Acosta murder seemed badly investigated to NCIP, with only one eyewitness, a recipe that plays a part in roughly 75 percent of wrongful convictions — though a case can be badly investigated, Starr says, and still get the right guy. But in this case, there was just nothing to go on.

When Starr saw that Funches had been found alive and had confessed, Caldwell's case had new impetus. She assigned it to Paige Kaneb, a young lawyer with the project who was hired by NCIP straight out of law school.

In June 2008, Funches supplied NCIP with a signed affidavit confessing to the crime. When Kaneb and Starr later visited Funches in Ely, he reiterated what he'd told Myers, the investigator hired by Caldwell's family.

Kaneb, with Myers, hit the ground in Alemany again, looking for eyewitnesses. It was a slow process: It had

been 18 years. People had scattered.

Early in 2009, they found Marcus Mendez. Mendez was 14 at the time of the shooting and lived in a house across the courtyard from the shooting. He knew Caldwell from the neighborhood. After the shooting had stopped, he said he looked out his back door and saw Caldwell running toward the scene empty-handed.

Kaneb tracked down Craig Martin, Caldwell's lawyer. He admitted to grievous failings as a defense attorney. A few months later, he was disbarred on a separate matter.

In October, they found Maurice Tolliver, who had been interviewed by police on the morning of the shooting, but never contacted since. He said that he saw Caldwell with a girl that night. He witnessed the shooting and said he saw Funches and Martin fire the guns.

Demetrius Jones came forward and reiterated Tolliver's story. Tina

not touch on the issue of innocence in his ruling.

Judges, NCIP's Linda Starr says, are often reluctant to overturn the will of a jury.

But in the ruling judge's eyes, Caldwell's "trial was unfair and the verdict unreliable," because his lawyer, Martin, had never properly investigated Caldwell's innocence. Had the court heard from the people who had been painstakingly tracked down two decades later, a different verdict could have been reached.

Preparation for a new trial moved quickly in 2011 on both sides. But over 20 years, the city's story had evaporated. Old exhibits had been destroyed. Mary Cobbs had died in 1998.

In 2011, as in 1991, without Cobbs, there was no case. The city wanted an actress to read her testimony in court. On March 25, 2011, this was deemed inadmissible. Three days later, Caldwell was free.

to take care of himself.

Caldwell was a visitor from the past. The first time he'd laid eyes on a cellphone in prison was in 2007. He had only rudimentary computer skills. Kaneb gave him her father's old laptop. He called one day to ask her to remind him how to check his email. She began to explain, but he was lost. He didn't know what the address bar was, or the back button. On another occasion Kaneb gave Caldwell a CD of his exhibits to go over for a suit they were filing. He called her soon after because the disc didn't work. He'd put it in his DVD player.

There was no escape in sight for Caldwell from the stories that were governing his life. He had his truth, the story that freed him, and their truth, the story that locked him away.

Cobbs' death had sped up Caldwell's release in 2011. But with a new trial impossible, the city could claim



In 1990, the burgeoning open-air drug trade in San Francisco had left the Alemany Projects graffiti-strewn and dangerous.

McCullum, the woman Caldwell claimed to have been with when the murder happened, confirmed Caldwell's version of the story.

From Funches' confession, the NCIP had built up a compelling new version of events. All witnesses signed legal affidavits.

The Innocence Project filed a writ of habeas corpus on Caldwell's behalf in February 2009 and slowly added to it throughout the year. It argued that Caldwell's conviction should be vacated due to new evidence, false testimony, ineffective counsel, factual innocence, and procedural errors that violated Caldwell's rights.

In August 2009, the court ordered the city to show cause why his release shouldn't be granted. The San Francisco District Attorney's Office had 30 days. It responded a year later. Caldwell's mother died while he waited.

Four months after that, in December 2010, Judge Charles Haines overturned Caldwell's conviction. He did

On Caldwell's first night out, he returned to his sister's home in Antioch. He was determined to never return to Alemany. His half-brother Franceil had been murdered there in 2004. He asked his sister's partner, longtime San Francisco bus driver Danny Milton, to teach him how to live in the outside world. Milton agreed to support Caldwell.

"I told them I wasn't going to let anything happen where they could take me away again," Caldwell says.

But freedom alone only took Caldwell so far. Before his first Thanksgiving, he was struck with a toothache. He went to the dentist, but it was going to be \$99 just to have a dentist look at the afflicted tooth. He pointed to the tooth he wanted removed. He didn't need a check-up and didn't have much money. The pain was excruciating. The NCIP had to organize free dental care through a board member to get the tooth pulled.

He started to get an appreciation of how uniquely unprepared he was

his release was all luck. The city was free from ever having to consider his side of the story.

"I just think it needs to be clear that there was no finding that this defendant was innocent," said San Francisco Assistant District Attorney Eric Fleming on the day of Caldwell's release.

For the city, it had what it still tried to stress was a sound conviction overturned merely by the convenient excuse of ineffective counsel.

"[Caldwell] has been gaming the system all his life and continues to do so now," says Sean Connolly, a lawyer for the San Francisco City Attorney's office tasked with defending the officers involved. "This is not a case about an innocent man wrongly convicted. This is about a murderer who got off on a technicality."

NCIP disagrees, vehemently. As Starr sees it, "Constitutional rights are not a technicality."

Both sides claim confidence in their version of what happened that night. The Northern California Inno-

cence Project and Caldwell think that the overwhelming weight of the new evidence, against what was suspect testimony from Cobbs, gives them a case of which they are certain.

"Although once you're in front of a jury, it is really anyone's guess," Starr says.

In April 2012, Caldwell, through the NCIP, filed a civil suit for unspecified damages against the City and County of San Francisco, naming former homicide inspectors Art Gerrans, James Crowley, and Kitt Crenshaw, claiming that they'd built a case against Caldwell on the back of an unreliable witness.

Caldwell also filed a compensation claim with the California Victims Compensation and Government Claims Board, requesting the legally mandated \$100 a day for time wrongfully served.

For Caldwell, getting compensated isn't about vengeance and it can't make right the time he served for something he says he didn't do. He needs it to build a life and to support a family. His adult life was taken from him, he says. He lost the opportunity to build a life.

Personal injury and tragedy only compounded this. Toward the end of 2011, Caldwell was rocked by the sudden death of his friend Danny Milton, his sister's partner and Caldwell's primary source of financial support.

At the start of 2012, Caldwell got a job at a recycling plant, desperate to take on some of the economic load. At the recycling plant, Caldwell's back, weakened by two decades of physical labor in prison, gave out on him. He had a bulging disc.

Caldwell moved to Sacramento with his girlfriend, Pamela Haynes, and her young daughter. The three of them moved in with his dad in Sacramento, where, after developing Carpal Tunnel Syndrome, Caldwell found himself unable to work at all.

Caldwell's opponents remain unimpressed.

"I don't know anybody who beat a case on appeal who didn't immediately stand on the courthouse steps and say that it was a terrible miscarriage of justice and could he please have several million dollars," says the case's original prosecutor, Al Giannini, now a semi-retired attorney for the San Mateo District Attorney's Office.

Caldwell got lucky, Giannini thinks. He should walk away. Craig Martin's subsequent disbarring in 2009 had created a "problem in retrospect we couldn't get around."

Tasked with defending the city's coffers in a civil suit and the officers involved (all of whom declined to comment until litigation had been dealt with), Sean Connolly supports Cobbs. She had a bird's-eye view of the crime scene and recalled Caldwell and the shooting with "exacting detail and certainty."

Both Giannini and Connolly concede that it comes down to Cobbs

Caldwell in 2013, at home in Sacramento with girlfriend Pamela Haynes, her daughter Amaya, and newborn Maurice Jr.



Kimberly Sandie

versus the new witnesses. They can't both be telling the truth. The stories of the new witnesses, while displaying small discrepancies, align with Caldwell's alibis presented at trial, naming Marritte Funches as the first shooter and Henry Martin as the man with the shotgun. All the statements raise questions about whether Cobbs could have even seen the second shooter. It tells a story that matches what Caldwell tried to tell officers from the outset.

"The evidence overwhelmingly demonstrates that Marritte Funches and Henry Martin committed this crime and that Maurice is innocent," says NCIP's Kaneb.

It's put a back-and-forth in play that has no immediate and satisfying resolution.

Connolly, representing the city in civil litigation, says the new testimonies are riddled by inconsistencies.

Tolliver claims that he saw two people fire the shotgun, not one, he says, and contradicts Caldwell's statement in further ways. Both Tolliver and Jones were interviewed by police officers the morning of the murder but claimed then to not see anything.

Kaneb counters that in Alemany there was a difference between cooperating with the police and helping a wrongly convicted friend.

Connolly says that Tolliver and Jones were convicted felons. Funches

was in prison. "They have nothing to lose and stature to gain by helping Caldwell," he says.

Kaneb and Starr see this as the city justifying a botched investigation that had a disastrous result. "They can say those things, but it doesn't make them true," Starr says.

In June 2012, Caldwell, with his girlfriend and her child, moved into a small one-bedroom apartment in Sacramento. Caldwell was broke. He was blessed and he had love in his life, he says. But he couldn't go anywhere. He couldn't take care of his family members. His sister was grieving. His uncle who'd raised him was dying. He'd lost his youth. He had no skills.

Resolving his case won't be quick. The California Victims Compensation board, in charge of approving Caldwell's claim of \$100 a day, can take years to rule. The civil suit is pending, but it will not be heard anytime soon.

Caldwell has grown frustrated. "I'm struggling, man," he says.

Every day out of prison was a gift, but Caldwell's life had been colored by the murder conviction. For some recognition of what had been done to him, he now had to go up against the same system that took 20 years of his life.

"These people took all this time out of my life. They put me in this

situation by snatching me up and putting me right there," he says.

The innocence project set up speaking engagements for Caldwell, which he looked forward to and which gave his life purpose. It empowers him to create a new story of his own, one that can help others. Given a second chance, he wants to do good.

The sad irony for Caldwell is that after all the time the system spent telling him that he needed to take responsibility for his own actions, that same system hasn't acknowledged any of its own mistakes.

At the start of September, Caldwell's girlfriend, Pamela, gave birth to their son, Maurice Armon'i Dawaun Caldwell. They moved into a larger three-bedroom apartment with space for Maurice Jr., Pamela's young daughter, and Caldwell's uncle.

When it comes to his son, Caldwell says he will make sure he grows up with his father there. He knows he won't be able to tell his son to trust the system, though.

"The police cars, they got that 'Protect and Serve' on the side. They don't protect and serve," he says.

"Well, I'm alive I guess, so maybe they can say they protect. But I don't really think so."

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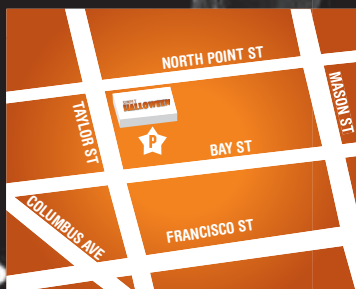
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SuperNatural: Halloween party with live music, circus performers, seasonal crafts, animal shows, and other science-y varieties of entertainment. Sat., Oct. 26, 6:30-9 p.m., \$30-\$50 advance. California Academy of Sciences, 55 Music Concourse, S.F., 379-8000, www.calacademy.org.

Happiness & Halloween: Red carpet costume party and free screening of the inspirational self-help documentary *Project Happiness*.

Thu., Oct. 17, 7 p.m., free with RSVP, projecthappiness.eventbrite.com. The Castro Theatre, 429 Castro, S.F., 621-6120, www.castrotheatre.com.

The Monster Squad: 25th anniversary screening of the cultish kids' comedy film with the director and cast members in attendance. Sat., Oct. 19, 1 p.m., \$15, sfsketchfest.com. The Castro Theatre, 429 Castro, S.F., 621-6120, www.castrotheatre.com.

Dark Room 2.0: Third Annual Dark Drag Cadaveret: Lady Bear hosts shadowy drag performances by Peaches Christ, Phatima Rude, Johnny Rockitt, Drewnicorn, Per Sia, Jem Jehova, Rita Dambook, and Beatrix Carr, plus music by DJs Tori and Le Perv Sat., Oct. 26, 9:30 p.m., \$15, facebook.com/DarkRoomSF. Cafe Du Nord, 2170 Market, S.F., 861-5016, www.cafedunord.com.

Freakers Ball 2013: The Journey Begins: w/ Quantic (DJ set), Silkie, Love & Light, Christian Martin, Bogi, Skulltrane, Mozaic, Tony in Orbit, Stridah, Plantrea, Rob Monroy, Mitchy Manitou, Even Everyman, Aire Redtree, more. Fri., Oct. 25, 9 p.m., \$15-\$30 advance, freakersball2013.eventbrite.com. Public Works, 161 Erie, S.F., 932-0955, www.publicsf.com.

The Haunted Ball: w/ DJ Donovan, Chris Clouse, >>

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Dave Kim, Hector Garza, Frenchy Le Freak, DJ Nader, DJ Hanik, DJ Lorenzo Fri., Oct. 25, 9 p.m., \$49.99+ advance, hauntedball2013.eventbrite.com. Old Mint, 88 Fifth St., S.F., 537-1105, www.themintproject.org.

Live 105 Spookfest: Subsonic Halloween Massive 2013: w/ Empire of the Sun, Sebastian Ingrassio, A-Trak, Nervo, Mord Fustang, Aaron Axelsen, St. John, Miles the DJ Fri., Oct. 25, 6 p.m., \$45-\$65 advance, www.live105.com. Oracle Arena, 7000 Coliseum, Oakland, 510-569-2121, www.coliseum.com.

M-nus Monster Mash: w/ Gaiser, Matador, Hobo Thu., Oct. 31, 9 p.m., \$15-\$20. Public Works, 161 Erie, S.F., 932-0955, www.publicsf.com.

Night of the Living Bass: w/ Stanton Warriors, Syd Gris, Melyss, Kimba, Hil Huerta, Influence, J:Miah, Vitaminedo, more Sat., Oct. 26, 9 p.m., \$20-\$25 advance, opelproductions.com. Mighty, 119 Utah, S.F., 762-0151, www.mighty119.com.

No Way Back + Honey Soundssystem Halloween: w/ Rødhåd, Robot Hustle, Conor, P-Play, Jason Kendig, Solar, Josh Cheon Thu., Oct. 31, 10 p.m., \$5-\$20, honeynowwaybackhalloween.eventbrite.com. F8, 1192 Folsom St., S.F., 857-1192, www.feightsf.com.

Monster Mash-Up: Includes highlights of dusty horror classics (like *Abbott and Costello Meet Frankenstein*), some seasonal cartoons, educational films, and more. Thu., Oct. 17, 8 p.m., \$10. Oddball Films, 275 Capp, S.F., 558-8112, www.oddballfilms.com.

Remedy: Haunted Ruins Halloween Party: w/ Mark Farina, Miguel Migs, Fred Everything, Julius Papp Sat., Oct. 26, 9 p.m., \$20. Mezzanine, 444 Jessie, S.F., 625-8880, www.mezzaninesf.com.

Rouge: Halloween Edition: w/ DJs Mike Parsons, R&D, and Danny Firpo Fri., Oct. 25, 9 p.m., \$5 suggested donation. Project One, 251 Rhode Island, S.F., 465-2129, www.plsf.com.

San Francisco Cemetery Stories: The S.F. Obscura Society hosts a presentation about past and present San Francisco graveyards. Tue., Oct. 22, 7 p.m., \$12, <https://www.facebook.com/SFObscuraSociety>. DNA Lounge, 375 11th St., S.F., 626-1409, www.dnalounge.com.

Scared Stiff: Costumes 'n' comedy with Mary Van Note, Nina G, Christopher John, Aly Jones, Jason Dover, Rolly Moe, and Mean Dave. Sat., Oct. 26, 8 p.m., \$20. Pacific Pinball Museum, 1510 Webster, Alameda, 510-769-1349, www.pacificpinball.org.

Scary Story Night: Annual gathering of ghostly storytellers with host Peter Finch. Sat., Oct. 26, 7 p.m., free. Bazaar Cafe, 5927 California, S.F., 831-5620, www.bazaarcave.com.

Set: Halloween Edition: w/ John Digweed, Spesh, Quinn Jerome Fri., Oct. 25, 9 p.m., \$40 advance. Mighty, 119 Utah, S.F., 762-0151, www.mighty119.com.

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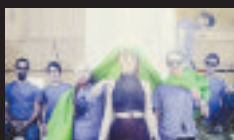
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skate rentals and music provided by Black Rock Roller Disco Fri., Oct. 25, 8 p.m., \$10, sfindie.com. Women's Building, 3543 18th St., S.F., 431-1180, www.womensbuilding.org.

Squrrrr Bloody Squrrrr: w/ DJs Trevor Sigler & Joe Pickett Sat., Oct. 19, 9 p.m., \$5, www.facebook.com/SQURRRRL. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

Stairway to Hell: Halloween '13: w/ DJ Ikon Sat., Oct. 26, 10 p.m., \$15 advance, infusionhalloween2013.eventbrite.com. Infusion Lounge, 124 Ellis, S.F., 421-8700, www.infusionlounge.com.

Super Hella Halloween: A Rock & Roll Costume Party: w/ Stenner Glen, Smell the Glove Sat., Oct. 26, 9 p.m., \$10. Red Devil Lounge, 1695 Polk, S.F., 921-1695, www.reddevilounge.com.

Superfreaks: w/ Viceroy, Tropicool, Pacific Disco Fri., Oct. 25, 9 p.m., \$35 advance, superfreaks2.eventbrite.com. Julia Morgan Ballroom, 465 California, S.F., 421-7730, www.juliamorganballroom.com.

Third Annual Halloween Free Party: w/ Kaytrana, Maxim, Groundslava, Hard French DJs, Massive Selector DJs, Afrolicious DJs, Marco de la Vega, Bessed Drest, White Mike, Lé Swndle, Kevvy Kev, DJ Drome, DJ Dials, Shouts! Fri., Oct. 25, 10 p.m., free with RSVP (required). 1015 Folsom, 1015 Folsom St., S.F., 431-1200, www.1015.com.

Third Annual Masquerotica Fantasy Ball: Carnival Fantastique: w/ Felguk, FreQ Nasty, Jillian Ann, Syd Gris, Lafa Taylor, Jocelyn, UltraViolet, Delachaux, Balance, more Sat., Oct. 19, 9 p.m., \$35-\$80 advance, masq2013.eventbrite.com. The Factory, 525 Harrison, S.F., 538-7977.

Thrill the World Bay Area: Part of a synchronized global zombie dance set to Michael Jackson's "Thriller" (at 2 p.m.), with dance lessons and makeup preparations beginning before noon. Sat., Oct. 26, 11 a.m., free/donation, thrilltheworldbayarea.com. Studio One Art Center, 365 45th St., Oakland, 510-597-5027.

Thriller Halloween Ball: w/ Foreverland, The Killer Queens Fri., Oct. 25, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, S.F., 474-0365, www.bimbos365club.com.

Thriller Halloween Ball: w/ Foreverland, Pop Fiction Sat., Oct. 26, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, S.F., 474-0365, www.bimbos365club.com.

Trannyshack: Halloween (A Party): Heklina and Peaches Christ host their annual holiday drag spectacle with performances by Exhibit Q, Holy McGrail, Qween, Elijah Minelli, Fou Fou Ha!, Precious Moments, Faux King Awesome, Raya Light, Cockatelia, The Rice Rockettes, Sylvia O'Stayformore, Colony, and more. Fri., Oct. 25, 9:30 p.m., \$15, trannyshack.com. DNA Lounge, 375 11th St., S.F., 626-1409, www.dnalounge.com.

U-Haul: Halloween Animal Kingdom Edition: w/ DJs Von Kiss & China G Fri., Oct. 25, 10 p.m., \$5 before 10:30 p.m. BeatBox, 314 11th St., S.F., 500-2675, www.beatboxsf.com.

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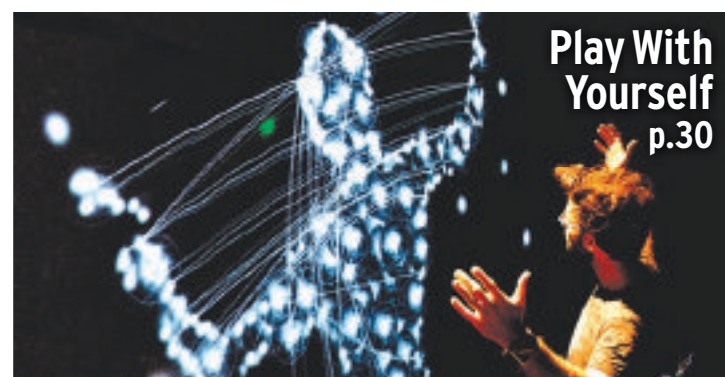
Dogs and Cats, Living Together

Tiffany Bozic, Friday



Read the Screen

p.26



Play With Yourself

p.30

FRI 10/18

Art CUTE AS A BUG

Creatures great and small intertwine with the symmetry of an Escher, forgoing predation for symbiosis, in Tiffany Bozic's **"Sense of Wonder."** In more than 50 acrylic on maple panels, bats hang with bugs, ants swarm unmolested over a Frogmouth bird's gaping beak, a mollusk hitches a ride on a turtle's shell, the lion shall lie down with the lamb, and so on. Some are squee-worthy images of critters yawning or crying — trenggiling and axolotls are inherently adorable — but more often they are poignant, and rendered in detail exacting enough that she netted Artist-in-Resident status at the California Academy of Sciences. Bozic's creatures flourish under hostile conditions, sporting evolutionary adaptations a la Dougal Dixon's "After Man," to camouflage, mimic, or even support their ecological niche-mates, and in death their bodies continue to house and nourish. According to Bozic, her work "presents her vision of life's struggles and triumphs that are largely autobiographical." With subjects sheltering below ground against fire or drought, or hiding from their own kind, one can only imagine what battles those visions might represent.

Tiffany Bozic: "Sense of Wonder" starts at 6 p.m. (and continues through Nov. 16) at FFDG, 2277 Mission, S.F. Free; call 500-2166 or visit ffdg.net. **Michael Singman-Aste**

Film SWISS FAMILY CINEMA

Here, because we know you enjoy being made by your newspaper to feel like you're in school, is a pop quiz. What do Judy Irving's delightful documentary *The Wild Parrots of Telegraph Hill*, Francis Coppola's paranoia masterpiece *The Conversation*,

Barry Jenkins' race-sensitive hipster romance *Medicine for Melancholy*, and the notably less race-sensitive but nonetheless enjoyable Alan Arkin-James Caan action comedy *Freebie and the Bean* have in common? Too easy, right? They're all San Francisco movies. Want a more challenging question? Well, what do the aforementioned have in common with the Swiss films *Das Fräulein*, *Day Is Done*, *Der Fall*, *Die Schweizermacher*, *Downtown Switzerland*, *Punk Cocktail: Zurich Scene 1976-80*, and *Vitus*? Actually, that question is so challenging that we don't have room here to provide an answer, and will instead refer you directly to the **San Francisco Film Society's Sister Cities Cinema: Zurich/SF** program, which explores — through experimental, documentary, and narrative films of varied style and tone — the ways in which our fair city is cinematically kindred with Switzerland's largest. And what accounts for this? Some complicated covert financial arrangement between the cities' cultural institutions, or even between their governments? Hey, do you suppose the citizens of Zurich are being bored by a similar quiz in their newspaper even as you read this? Okay, nevermind, here's the extra-credit question: You like great movies, don't you?

Sister Cities Cinema: Zurich/SF runs Oct. 18-20 at New People Cinema in S.F. Tickets cost \$10-\$25; call 561-5000 or visit sffs.org. **Jonathan Kiefer**

SAT 10/19

Lit THE BIG BOOK-NERD TAKEOVER

Undoubtedly the biggest annual literary event west of the Mississippi, Litquake's festival-ending parade through the Mission District includes more than 400 authors in only three hours, performing every imaginable type of literature in the

neighborhood's restaurants, bars, art galleries, theaters, and other community centers (including but not limited to the police station, Good Vibrations, Lost Weekend Video, and the S.F. Buddhist Center). To see more than 1,000 people walking down the Mission/Valencia corridor with festival guides and maps open, debating where to go next, is itself a life-altering experience: Literature is everywhere. Featuring journals, reading series, universities, magazines, variety shows, and authors from far and wide, **Lit Crawl** is the finest microcosm of the Bay Area's literary world. Preparation will serve you well (the comprehensive guide is both online and handed out at all events), but embrace the spontaneous — the chance that you'll discover something new will never be higher, and there's no telling who you'll meet in the streets.

Lit Crawl starts at 6 p.m. at various locations in the Mission. Free; 440-4177 or litcrawl.org/sf.

Evan Karp

SUN 10/20

Street Festivals PARTY WITH THY NEIGHBOR

Bernal Heights celebrates its 25th annual **Fiesta on the Hill** street festival, bringing together the neighborhood's diverse residents to enjoy the collective culture of the area. The neighborhood is known for its many young families, and home to generations of Latino, Filipino, African-American, and Chinese families. The all-day, family-friendly festival will include live music from Orquesta Borinquen, varieties of Latin food, face painting, pumpkin carving, salsa lessons, and even a petting zoo with pony rides for the little ones. 20,000 local participants are expected. The festival also serves as a fundraiser benefiting the

local Neighborhood Center.

Fiesta on the Hill begins at 10 a.m. on Cortland Avenue from Folsom and Bocana, Bernal Heights, S.F. Free; call 206-2140 or visit sresproductions.com/fiestaonthehill.html. **Alyssa Jaffer**

Art IS THIS MISSION ENERGY?

Despite its rapid gentrification, the Mission District continues to inspire artists to new heights, including in street art, but the neighborhood's most fertile period may have been the early 1990s, when a cavalcade of now-big names (Barry McGee, Chris Johanson, et al.) roamed its corridors and found the ideal environment for their edgy artwork. These artists became so closely identified with the district that "Mission School" became one of the appellations applied to their collective work. In the exhibit **"Energy That Is All Around,"** which runs through Dec. 14, the San Francisco Art Institute examines the Mission's influence on the work of five artists: McGee; Johanson; Margaret Kilgallen; Alicia McCarthy; and Ruby Neri. How much sway the Mission had on these artists is open to debate, and the San Francisco Art Institute is hosting a free panel discussion, "Mission School: Yes or No?," on Sunday. Neri is one of the panelists, which also features Dena Beard, assistant curator with the Berkeley Art Museum and Pacific Film Archive; writer Kevin Killian; and artist David Kasprzak. Audience members have incentive to chime in: Their comments will be included in the catalogue that accompanies the exhibit when it moves next year to New York University's Grey Art Gallery.

"Energy That Is All Around" runs through Dec. 14 at the San Francisco Art Institute, 800 Chestnut St., S.F. Free; 771-7020 or sfai.edu. The Art Institute hosts a free panel discussion, "Mission School: Yes or No?," on Sunday, 2-4 p.m.

Jonathan Curiel

CALENDAR LISTINGS

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, S.F., CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

111 Minna Gallery. ALEC HUXLEY: ASTRONOMICAL MENAGERIE: Astronauts and animals have strange encounters in this solo show of acrylic paintings. Through Oct. 25. 111 Minna St., S.F., 974-1719, www.111minnagallery.com.

IAM Gallery. CONNOTATIONS: Group show of tat-

too-inspired art by Jesico, Tony Duong, and Mark Heredia. Starting Oct. 18. Wednesdays-Saturdays. Continues through Nov. 16. 1000 Howard St., S.F., 861-5089, www.lamsf.com.

ActivSpace. MARK BAUGH-SASAKI: THE UNCANNY VALLEY: Sculpture-and-video installation presented by A Simple Collective (at ASC Projects, ActivSpace #104). Tuesdays, Thursdays. Continues through Oct. 26. asimplecollective.com. 3150 18th St., S.F., 355-1515, www.activspace.com.

Bash Contemporary. HALLOW BETHY GAME: Group show featuring work by Ransom & Mitchell, Stefanie Vega, Danny van Ryswyk, and Larissa Kulik. Tuesdays-Saturdays. Continues through Nov. 9. 210 Golden Gate Avenue, S.F., 926-8573, www.bashcontemporary.com.

Bayview/Anna E. Walden Branch Library. BAYVIEW'S HISTORICAL FOOTPRINTS: REDUX: Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., S.F., 355-5757, www.sfpl.org.

Brian Gross Fine Art. ED MOSES: YESTERDAY'S TO-

MORROW - RECENT PAINTINGS: Inaugural exhibition at the new BGFA location. Tuesdays-Saturdays. Continues through Oct. 26. 248 Utah St., S.F., 788-1050, www.briangrossfineart.com.

Catharine Clark Gallery. THIS IS THE SOUND OF SOMEONE LOSING THE PLOT: Inaugural group exhibition at the new Catharine Clark Gallery, curated by California College of the Arts Adjunct Professor Anthony Disenza. Through Oct. 26. 248 Utah St., S.F., 399-1439, www.cclarkgallery.com.

CCA Wattis Institute for Contemporary Arts. CITY OF DISAPPEARANCES: Group show featuring works from the Kadist Art Foundation and the Zabudowicz Collection. Tuesdays-Saturdays. Continues through Dec. 14. 360 Kansas St., S.F., 355-9670, www.wattis.org.

City Hall. TWISTED SISTERS: REIMAGINING URBAN PORTRAITURE: Group show featuring five photographers from San Francisco and 10 from Zurich, S.F.'s sister city in Switzerland. Oct. 16-Jan. 17. sfartscommission.org. 1 Drive Carlton B. Goodlett, S.F., 554-5184, www.sfgov.org.

Creative Growth Art Center Gallery. RECTO VERSO: Group show focusing on the concept of book as art (and vice versa). Mondays-Saturdays. Continues through Nov. 7. 355 24th St., Oakland, 510-836-2340, www.creativegrowth.org.

Creativity Explored. SAN FRANCISCO'S CALACAS: DAY OF THE DEAD: 20-artist group show interpreting traditional Día de los Muertos imagery. Through Nov. 2. 3245 16th St., S.F., 863-2108, www.creativityexplored.org.

Don Soker Contemporary Art. TIM RICE: Recent paintings. Through Nov. 16. VERONIKA DOBERS: RED LINES: Solo show featuring reverse paintings on glass. Through Nov. 16. 80 Sutter St., S.F., 291-0966, www.donsokergallery.com.

The Emerald Tablet. ART OF THE NARRATIVE: Writing and illustration share the bill at this "writers who paint, drawers who write" show featuring work by authors-slash-artists Don Asmussen, Lisa Brown, Nancy Calef, Jack Hirschman, Alan Kaufman, Paul Madonna, and Shannon Wheeler. Through Oct. 17. free. 80 Fresno St., S.F., 500-2323, www.emtab.org.

Ever Gold Gallery. JOCKO WEYLAND: CRACKLE, HISS, AND SCRAWL - CASSETTE TAPES, THEIR WRAPPINGS AND LISTINGS, 1980-2005: Portrait of the artist's music collection — in the au courant hipster format du jour, i.e., the lowly cassette — complete with J-card art, mixtape tracklists, and a boombox randomly playing tapes in the background. Wednesdays-Saturdays. Continues through Nov. 15. 441 O'Farrell, S.F., 796-3676, www.evergoldgallery.com.

Fecal Face Dot Gallery. TIFFANY BOZIC: SENSE OF WONDER: Solo show of 50 recent small and large paintings on wood. Wednesdays-Saturdays. 2277 Mission St., S.F., 500-2166, www.ffdg.net.

Incline Gallery. SPACE: 1999: Group show featuring Randy Colosky, Chris Fraser, Sandra Ono, and Dean Smith. Thursdays-Sundays. Continues through Nov. 22. 766 Valencia, S.F., www.inclinegallerysf.com.

Fifty24SF Gallery. CONFLUENCE: Group show featuring a "collection of divergent styles," including work by Mars-1, Sam Flores, Henry Lewis, Anthony Lister, and many more. Daily. 252 Fillmore, S.F., 252-9144, www.fifty24sf.com.

Firehouse 8. STAND-UP 4 ART: Exhibit featuring art created by stand-up comedians — including Anita Dreiseberg, Ed Attanasio, Michael Capozzola, and Mike Meehan — to raise funds for youth art programs. Mondays-Wednesdays, Saturdays, Sundays. Continues through Oct. 31. 1648 Pacific Ave., S.F., www.firehouse-8.com.

Gallery Wendi Norris. TOMOKO KONOIKE: EARTH-SHINE: Through Oct. 31. Free. 161 Jessie, S.F., 346-7812, www.gallerywendinorris.com.

Glass Door Gallery. MENTAL NOTES: Group show themed around words and books, featuring works by Meryl Pataky, Alexis Arnold, Rafael Landea, and Jeffrey Thompson. Tuesdays-Saturdays. Continues through Nov. 5. 245 Columbus Ave., S.F., 500-2271, www.glassdoorgallery.com.

Haines Gallery. DAVID MAISEL: MINING: Aerial photographs of open pit mines intended as an aesthetic response to despoiled landscapes. Tuesdays-Saturdays. Continues through Oct. 26. 49 Geary, S.F., 397-8114, www.hainesgallery.com.

Hyatt Regency San Francisco. ALCATRAZ: LIFE ON THE ROCK: An exhibit of historical photos, assorted memorabilia, and 3D recreations of the

infamous island prison's various environments. Through Oct. 26. 5 Embarcadero Center, S.F., 788-1234, www.sanfranciscoregency.hyatt.com.

Main Library, Jewett Gallery. A LITTLE PIECE OF MEXICO: POSTCARDS OF GUILLERMO KAHLO AND HIS CONTEMPORARIES: Vibrant historical views of early 20th century Mexico, culled from the private collection of local poet Alejandro Murguía. Through Dec. 29. free. 100 Larkin, S.F., 557-4277, www.sfpl.org.

Main Library, Skylight Gallery. BREAKING THE BARRIERS: THE AMERICAN TENNIS ASSOCIATION & BLACK TENNIS PIONEERS: Historical overview of African-American tennis legends (e.g., Althea Gibson and Arthur Ashe) featuring photos, newspaper accounts, and video. Through Jan. 5, 2014. Free. 100 Larkin, S.F., 557-4277, www.sfpl.org.

Meridian Gallery. PHILIP JARMAN: AMERICAN BEAUTY: THE OPULENT PRE-DEPRESSION ARCHITECTURE OF DETROIT: Solo show of large format photography. Tuesdays-Saturdays. Continues through Oct. 20. 535 Powell, S.F., 398-7229, www.meridiangallery.org.

Mission Cultural Center for Latino Arts. LA LLORONA: LLANTO DE VIDA Y MUERTE EN EL DISTRITO DE LA MISSION: MCCLA's annual Día de los Muertos group art show. Oct. 16-Nov. 23. 2868 Mission, S.F., 821-1155, www.missionculturalcenter.org.

Modern Eden. DOUBLEPARLOUR: THE GASTROMANCERS: Solo exhibition of creepy-but-cool resin dolls by Doubleparlour. Starting Oct. 19. Tuesdays-Saturdays. Continues through Nov. 2. 403 Francisco, S.F., 956-3303, www.moderneden.com.

Modernbook Gallery. JAMIE BALDRIDGE: ALMOST FICTION: Solo show featuring 11 large-scale photographs — each portraying fantastical dream-scenes — with accompanying short story texts. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary, S.F., 732-0300, www.modernbook.com.

Multiple San Francisco Locations. S.F. OPEN STUDIOS 2013: WEEKEND 1: Includes Fort Mason, Marina, Pacific Heights, Russian Hill, North Beach, Hayes Valley, Haight, Buena Vista, Sunset District, and Richmond District. Oct. 19-20, 11 a.m.-6 p.m. Free. artsplan.org. multiple addresses, S.F., N/A.

RayKo Photo Center. EARLY WORKS: Group show featuring "naive images" by 30+ photographers. Starting Oct. 17. Tuesdays-Sundays. Continues through Nov. 17. SARAH CHRISTIANSON: HOMEPLACE: Photographs documenting the artist's familial links between North Dakota and Norway. Starting Oct. 17. Tuesdays-Sundays. Continues through Nov. 17. 428 Third St., S.F., 495-3773, www.raykophoto.com.

Robert Koch Gallery. TAMAS DEZSO: EPILOGUE: Large-scale color photographs evoke decaying Hungarian landscapes in the aftermath of Communism. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary, S.F., 421-0122, www.kochgallery.com.

Robert Tat Gallery. CHARLES GATEWOOD: 50 YEARS: Retrospective photography exhibit by the legendary documenter of American subcultures. Tuesdays-Saturdays. Continues through Nov. 30. Free. 49 Geary, Ste. 410, S.F., 781-1122, www.roberttat.com.

San Francisco Art Institute. ENERGY THAT IS ALL AROUND: Group show including more than 125

formative works by Mission School artists Chris Johanson, Margaret Kilgallen, Alicia McCarthy, Barry McGee, and Ruby Neri. Tuesdays-Saturdays. Continues through Dec. 14. sfai.edu/energy. CONCENTRATE: SFAI's annual arts festival features free afternoon exhibits, presentations, table tennis matches, speed dating, drinks, and more, plus a Saturday night fundraising party. Oct. 19-20. free-\$40. sfai.edu/concentrate. 800 Chestnut, S.F., 771-7020, www.sfai.edu.

Scott Nichols Gallery. GEORGE TICE AT SEVENTY FIVE: Photography retrospective of the New Jersey artist's decades-long career. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary at Kearny, S.F., 788-4641, www.scottnicholsgallery.com.

SF Camerawork. ANGELA BUENNING FILO: THE PALO ALTO FOREST, 2012: Installation featuring crowdsourced photos of emotionally resonant trees from the city named for them. Wednesdays-Saturdays. Continues through Oct. 26. JOHNNA ARNOLD: IN/FINITE HUT: Installation featuring works from the artist's In/Finite series of striking highway overpass photos. Wednesdays-Saturdays. Continues through Oct. 26. 657 Mission, S.F., 512-2020, www.sfcamerawork.org.

SFMOMA Artists Gallery (Fort Mason, Bldg. A). JAMES TORLAKSON: Photorealistic oil paintings. Tuesdays-Saturdays. Continues through Oct. 24. WILLIAM FARLEY: FOG AT NIGHT: Photographs. Tuesdays-Saturdays. Continues through Oct. 24. 2 Marina Boulevard, S.F., 441-4777, www.sfmoma.org.

Shooting Gallery. MICHAEL PAGE: THE PLACES WE'LL GO: New oil-and-acrylic paintings. Tuesdays-Saturdays. Continues through Nov. 2. michaelpageart.com. LAUREN NAPOLITANO: A WELL MARKED PATH: New work by the Oakland illustrator in the Shooting Gallery Project Space. Tuesdays-Saturdays. Continues through Nov. 2. 886 Geary St., S.F., 931-1500, www.shooting-gallerysf.com.

SOMArts Cultural Center. IMAGINING TIME, GATHERING MEMORY: DÍA DE LOS MUERTOS 2013: Huge group show featuring installations, traditional altars, and more. Tuesdays-Sundays. Continues through Nov. 9. S.F. OPEN STUDIOS EXHIBITION: Group showcase of select artists participating in ArtSpan's monthlong open studios series. Tuesdays-Sundays. Continues through Nov. 10. 934 Brannan, S.F., 863-1414, www.somarts.org.

Southern Exposure. THE LONG CONVERSATION: Group show of experimental and time-based artwork, including videos, installations, performances, and more. Tuesdays-Saturdays. Continues through Oct. 26. SANDRA ONO: ENGRAMS: A biomorphic, site-specific installation made from melted plastic sandwich bags. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 31. 3030 20th St., S.F., 863-2141, www.soex.org.

Spoke Art Gallery. THROUGH THE VEIL: Paintings by Tatiana Suarez and Craww. Wednesdays-Saturdays. Continues through Oct. 26. 816 Sutter, S.F., www.spoke-art.com.

Thomas Reynolds Gallery. FRANCIS LIVINGSTON: THE COLOR OF LIGHT: Recent oil paintings. Thursdays-Saturdays. Continues through Nov. 23. 2291 Pine, S.F., 441-4093, www.thomasreynolds.com.

Traywick Contemporary. STAN ORLOVSKI: WILDFLOWER: Solo show of drawings and animations.

THU 10/17

Film

COOL-LOOKING WORDS

This Thursday evening, don't choose between a good book or a hip movie: You can have both. As part of SF's annual literary festival Litquake 2013, in association with the Canyon Cinema Foundation, the SF Cinematheque hosts **The World, My Dear, is Piecemeal: Films on the Visualization of Text**, a screening of seven films that bring words to life. Combining the syntactical forms of language with the graphic elements of film, the program blurs the lines between visual and literary. Featured video works include Stephanie Barber's *letters, notes* (2000), a sad medley of lost correspondence and found photography and an exclusive screening of *So Is This*, Michael Snow's '82 film essay, putting cinematic language under the microscope.

The World, My Dear, is Piecemeal screens at 7:30 p.m. at the Artists' Television Access, 992 Valencia, S.F. Tickets are \$10; call 824-3890 or visit sfcinematheque.org. **Alyssa Jaffer**

THU 10/17 Internet IRL SO, WHAT DO YOU KNOW?

One of the more popular features on Reddit, the self-styled “front page of the Internet” link aggregation site, is a “subreddit” called IAmA. It allows users to list their occupation and encourage the public to “ask me anything.” So, for example, “I am an essential government worker who doesn’t get a check until this is over. AMA.” An IAmA has become an important stop on the self-promotion tour — celebrities from Madonna to Louis C.K. to Bill Gates have submitted to the public interview format, and even Barack Obama got in on the game during the 2012 campaign. Now the Commonwealth Club’s Inforum is taking the idea a step further with **Ask Me Anything Live with Alexis Ohanian**. Ohanian is the perfect subject for a live AMA: He co-founded Reddit, worked as a Kiva fellow in Armenia, and funds startups through his company Das Kapital Capital. Looks like we’ll finally get a chance to ask why none of our links ever make the front page of the Internet.

Ask Me Anything Live with Alexis Ohanian starts at 6:30 p.m. at the Commonwealth Club, 595 Market St., S.F. \$7-\$50; 597-6700 or commonwealthclub.org. **Devin Holt**

Thursdays-Saturdays. Continues through Nov. 2. 895 Colusa, Berkeley, 510-527-1214, www.traywick.com.

UCSF Women’s Health Center. SERENITY: A five-floor exhibit featuring serene artworks by Wendy Robushi, Katia Almeida, Julie Garner, Susan Spies, and Maeve Croghan to promote the healing power of art. Mondays-Fridays. Continues through Oct. 16. 2356 Sutter St., S.F., 353-2293, www.ucsfhealth.org.

White Walls Gallery. CASEY GRAY: TROPIC: 20 new neon-bright works by the S.F. painter. Tuesdays-Saturdays. Continues through Nov. 2. caseygray.com. **REKA: 3AM FEMMES:** New work in the White Walls Project Space. Tuesdays-Saturdays. Continues through Nov. 2. rekaone.com. 886 Geary St., S.F., 931-1500, www.whitewallssf.com.

Worth Ryder Gallery. HARRY BOWDEN: AMERICAN MODERN: Selected paintings, drawings, and photographs. Through Oct. 19. 116 Kroeber Hall at UC Berkeley, Berkeley, 510-642-2582.

ZeroFriends. RANSOM & MITCHELL: DIE FAMILIE: Demented horrorshow portraits of a mythical German family whose exploits are far more monstrous than your own family’s Instagram feed. Or so we hope. Tuesdays-Saturdays. Continues through Nov. 29. 489 25th St., Oakland, 510-735-9405, www.zerofriends.com.

CABARET AND DRAG

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, S.F., 252-0306, www.trucksf.com.

Christy Cruse: Sundays, 9 p.m., free. Aunt Charlie’s Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

Daytime Realness: Nocturnal drag queens venture out into the sunlight. Third Sunday of every month, 3 p.m., \$6-\$8, facebook.com/DaytimeRealness. El Rio, 3158 Mission, S.F., 282-3325, www.elriosf.com.

Fauxgirls! After the shuttering of its old Kimo’s home, this Polk Gulch drag revue recasts itself as a downtown supperclub cabaret. Third Thursday of every month, 7 p.m., free (with \$20 minimum food/cocktail purchase), fauxgirls.com. Infusion Lounge, 124 Ellis, S.F., 421-8700, www.infusionlounge.com.

The GlamaZone: With Pollo Del Mar and guests. Sundays, 8:30 p.m. The Cafe, 2369 Market, S.F., 621-4434, www.cafesf.com.

Norm Lewis: Sun., Oct. 20, 5 p.m., \$43-\$48, bayareacabaret.org. The Fairmont Hotel, 950 Mason, S.F., 866-540-4491, www.fairmont.com/sanfrancisco.

Mary-Go-Round: With hostesses Suppositori Spelling, Mercedes Munro, and Holotta Tymes. Third Thursday of every month, 10 p.m., \$5. Lookout, 3600 16th St., S.F., 703-9751, www.lookoutsf.com.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

The Monster Show: Thematic weekly drag per-

formances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., \$5, cookievision.com. The Edge, 4149 18th St., S.F., 863-4027, www.edgesf.com.

Piano Bar 101: Open mic cabaret with Joe Collins Wicht, Trauma Flintstone’s piano-playing alter ego. Mondays, 9 p.m., free. Martuni’s, 4 Valencia, S.F., 241-0205, martunis.ypguides.net.

Randy Roberts Live! 12 shows with the famed female impersonator. Thursdays-Saturdays, 9 p.m. Continues through Nov. 2, \$40. Alcove Theater, 414 Mason, S.F., www.thealcovetheater.com.

Randy Roberts with Tammy L. Hall: Mondays, 7 p.m. Continues through Oct. 28, \$20. Martuni’s, 4 Valencia, S.F., 241-0205, martunis.ypguides.net.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., S.F., 371-9705, https://www.facebook.com/1760MarketStreet.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

Sunday’s a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton’s Starlight Room, 450 Powell, S.F., 395-8595, www.harrydenton.com.

COMEDY

Alex Koll: Local genius. Oct. 22-23, \$16. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Attractive Camp: Nicole Calasich hosts stand-up comedy by Jules “Prettyboy” Posner, David “Bonerjuice” Gborie, Allison “MinxMeat” Mick, Alison “The Stunner” Stevenson, Trevor “Hummanah Hummanah” Hill, and Nick “Major DSLs” Flanagan. Fri., Oct. 18, 8 p.m., \$10, attractivecamp.eventbrite.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Bad Movie Night: The Exorcist III: With hosts Jim Fourniadis, Mike Spiegelman, and Alexia Stanioates. Sun., Oct. 20, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Barbary Coast Comedy: Thursdays, 7 p.m., \$5, barbarycoastcomedy.com. Legionnaire Saloon, 2272 Telegraph Ave., Oakland, www.legionnairesaloon.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The BitchSlap! All-female comedy showcase featuring Liz Grant, Molly Sokhom, Emily Van Dyke, Molly Sanchez, and host Kimberly Rose Wendt. Wed., Oct. 16, 8 p.m., free, facebook.com/beotchslapcomedy. Esta Noche, 3079 16th St., S.F., 861-5757, www.estanocheclub.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Cinematic Titanic: The Farewell Tour: *Mystery Science Theater 3000* vets Joel Hodgson, Trace Beaulieu, Frank Conniff, Mary Jo Pehl, and J. Elvis Weinstein make one last visit to San Francisco to pillory two pitiful movies — *The Doll Squad* and *The Astral Factor* — in this mockathon sponsored by S.F. Sketchfest. Sat., Oct. 19, 7 & 9:30 p.m., \$35 each (or \$60 for both), sfsketchfest.com. The Castro Theatre, 429 Castro, S.F., 621-6120, www.castrotheatre.com.

Club Chuckles: Perpetually struggling funnyman Neil Hamburger headlines two shows with the Too Good for Neil Hamburger Band. Thu., Oct. 17, 7:30 & 9:30 p.m., \$15 advance. Hemlock Tavern, 1131 Polk, S.F., 923-0923, www.hemlocktavern.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., S.F., 387-6343, www.neckofthewoodssf.com.

Comedy Bottle: The Purple Onion at Kells presents two nights with headliner Sal Calanni. Oct. 18-19, 8:30 p.m., \$15, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

Comedy Central’s Up Next: Semi-final event in the cable network’s ongoing talent search. Wed., Oct. 16, 8 p.m., \$15. Cobb’s Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, www.brainwash.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

Comikaze Lounge: Hosts Stefani Silverman and Kate Willett welcome comedians Joe Tobin, Anthony Medina, Eloisa Bravo, Samson Kolkatar, Monika Scott, and Kevin Monroe. Wed., Oct. 16, 8 p.m., free. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyle-sf.com.

The Cynic Cave: Kevin O’Shea hosts stand-up routines by Michael Patten, Jesse Hett, Chris Riggins, Nick Flans, Chris Remmers, and Anna Seregina. Sat., Oct. 19, 8 p.m., \$10, cyniccave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Dueling Pianos at Johnny Foley’s: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley’s Irish House, 243 O’Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

F!#king Free Fridays: Even your worst ex can’t take away your ability to laugh at yourself when EndGames Improv riffs on “Your F!#&ed Up Relationship” every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Firefly: Live on Stage! If your Joss Whedon-lovin’ buddies just can’t shut up about *Firefly* being cancelled, take ‘em to this comedic stage recreation of the sci-fi TV series’ “Jaynestown” episode. Then they can finally have some Serenity (and you can finally have some peace). Thursdays-Saturdays, 8 p.m. Continues through Oct. 26, \$20, firefly-live-tdr.eventbrite.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

For the People Comedy’s 4-Year Anniversary: With Frankie Quinones, Joey Guila, Cory Loykasek, Marcella Arguello, and guests. Through Oct. 16, \$15. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Funny Shits: Featuring Caitlin Gill, Brendan Lynch, Jesse Elias, Kevin O’Shea, and Sean Keane. Mon., Oct. 21, 8 p.m. The Rite Spot Cafe, 2099 Folsom, S.F., 552-6066, www.ritespotcafe.net.

Happy Tears: Comedy show hosted by Cameron Vanini and Drew Platt. Tue., Oct. 22, 7 p.m., \$5. Hemlock Tavern, 1131 Polk, S.F., 923-0923, www.hemlocktavern.com.

Harvey’s Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey’s, 500 Castro, S.F., 431-4278, www.harveyssf.com.

John Heffron: Three nights with the winner of *Last Comic Standing*’s second season. Oct. 17-19. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Live at Deluxe: Monthly ha-has on Haight. Third Monday of every month, 9 p.m. Club Deluxe, 1511 Haight, S.F., 552-6949, www.pizza-deluxe.com.

LOL: Valerie’s Birthday Bash & Variety Show: Featuring Kevin Munroe, Eloisa Bravo, Suzy Vincent, Suppositori Spelling, Justin Lucas, Kaseem Bentley, and Rich Hutchison Cowie. Sun., Oct. 20, 8 p.m., \$10, facebook.com/events/195327310650023. OMG, 43 6th St., S.F., 896-6374, www.clubomgssf.com.

Marc Maron: See the stand-up comedy veteran in a sit-down setting as he shares a conversational stage with Adam Savage. Wed., Oct. 16, 7:30 p.m., \$27, cityarts.net. Nourse Theatre, 275 Hayes St., S.F., 563-2463, www.cityarts.net/the-nourse.

Maria Bamford: Two nights headlined by the only female member of the Comedians of Comedy. Nato Green opens. Oct. 22-23, \$25. Cobb’s Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

Maz Jobrani: The Axis of Evil Comedy Tour veteran commits unilateral acts of hilarity for four nights.

Oct. 17-20, \$30. Cobb’s Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

New Bits & Booze: Yuri Kagan hosts a new night of new comedy by Johan Miranda, Natasha Muse, Lydia Popovich, Ronn Vigh, and headliner Yayne Abeba. Mon., Oct. 21, 9 p.m., free. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyle-sf.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy’s Pub, 217 Kearny St., S.F., 693-9588.

A One Night Stand Featuring the Comedians with Disabilities Act: Fri., Oct. 18, 6 p.m., \$10-\$150, facebook.com/comedianswithdisabilitiesact. Creative Growth Art Center Gallery, 355 24th St., Oakland, 510-836-2340, www.creativegrowth.org.

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SAT 10/19

The Artist's Life

OPEN STUDIO, BUT NOT FOR RENT

Residents of several neighborhoods in San Francisco may notice a larger number of "strollers" than usual this weekend. No, we don't mean the type of strollers that carry babies — we're talking about the type of folks who stroll around town pretty slowly and look unusually happy. These blissful residents will be wandering about with their smiles because of **S.F. Open Studios** weekend 1, which is coming to Fort Mason, the Marina, Pacific Heights, Russian Hill, North Beach, Hayes Valley, the Haight, the Sunset, and the Richmond this weekend. San Francisco's open studios program is the oldest and largest in the country. This year features over 900 emerging and established artists based right here in the city. For artists, it's a chance to connect with collectors, and for the rest of us, it's a chance to peek inside the world of an artist's life. And there is no need for Mission, Castro, or Upper Market dwellers to worry: Those neighborhoods, and a few more, are on deck for next week.

S.F. Open Studios weekend 1 starts at 11 a.m. in various locations. Free; 861-9838 or artspan.org. **Devin Holt**

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmorton-theatre.com.

The Purple Onion at Kells: Cellar Dwellers: Wednesdays, Thursdays, 8:15 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: New Talent Showcase: Wednesdays, Thursdays, 7 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: The Later Show: Wednesdays, Thursdays, 10 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$17 advance, improvsociety.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Speechless: Like a karaoke contest crossed with Toastmasters International, Sammy Wegent's Speechless pits unprepared mic-wielders against PowerPoint presentations they've never seen before. What would be a nightmare for middle managers is a laff riot for you. Thu., Oct. 17, 8 p.m., \$12-\$20, speechlesslive.com. Public Works, 161 Erie, S.F., 932-0955, www.publicsf.com.

Stand-Up 4 Art Comedy Show: Fundraiser with funny artists like Anita Dreiseberg, Kurt Weitzmann, Michael Capozzola, Mike Meehan, Ed Attanasio, Lauren Kraut, Sandy Stec, and Yayne Abeba. Wed., Oct. 16, 8 p.m., \$20, facebook.com/StandUp4Art. Firehouse 8, 1648 Pacific Ave., S.F., www.firehouse-8.com.

Stand-Up Comedy Showcase: With Danny Dechi and guests. Third Wednesday of every month, 7 p.m., free, dannyydechi.com. Bazaar Cafe, 5927 California, S.F., 831-5620, www.bazaarcave.com.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Will Durst: Boomeraging: From LSD to OMG: Tuesdays, 8 p.m. Continues through Oct. 29, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

DANCE - PERFORMANCES

Alonzo King LINES Ballet Training Program Fall Showcase: Featuring works by choreographers Maurya Kerr, Dexandro Montalvo, Carmen Rozenstraten, and Erik Wagner. Oct. 22-23, 7:30 p.m., \$20. Z Space Studio, 450 Florida, S.F., 626-0453, www.zspace.org.

CHIME Across Borders Live: Open showing of new works by choreographers Christy Funsch,

Monique Jenkinson, and Lisa Townsend. Fri., Oct. 18, 12:30 p.m., free. Margaret Jenkins Dance Lab, 301 8th St., S.F., 861-3940, www.mjdc.org.

Flamenco del Oro: Live music and dance troupe. Fri., Oct. 18, 8 p.m., \$10, flamencodeloro.com. The Emerald Tablet, 80 Fresno St., S.F., 500-2323, www.emtab.org.

The Hula Show 2013: Ka Leo Kōnaka - Voice of the People: Featuring dancers from Nā Lei Hula I Ka Wākiu Hawaiian dance school. Sat., Oct. 19, 8 p.m.; Sun., Oct. 20, 3 p.m.; Fri., Oct. 25, 8 p.m.; Sat., Oct. 26, 8 p.m.; Sun., Oct. 27, 12 & 3 p.m., \$35-\$45, naleihulu.org. Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, www.palaceoffinearts.org.

L.O.A.D.E.D: Cali & Co dance/music collaboration with choreography by Christine Cali and songs by The Welcome Matt. Oct. 17-19, 8 p.m., \$15-\$20, calidance.info. Joe Goode Annex, 401 Alabama St., S.F., 561-6565, www.joegoode.org.

Meta Horse: Solo dance performance by Ivo Serra. Sat., Oct. 19, 7 p.m., \$15-\$50 donation. Kunst-Stoff Arts, 1 Grove St., S.F., 777-0172, www.kunst-stoff.org.

Okeanos: A Love Letter to the Sea: Dancers and acrobats create a portrait of the ocean in this cirque-styled show by the Capacitor performance troupe. Saturdays, 4:30 p.m.; Saturdays, 7 p.m. Continues through Dec. 28, \$15-\$30 (includes aquarium admission), capacitor.org. Aquarium of the Bay, Embarcadero, S.F., 623-5300, www.aquariumofthebay.com.

Recovering Home: The Afrique Sogue & Jaara Dance Project looks at issues of identity through the subjective lens of varying ethnic and racial backgrounds. Oct. 18-20, 8 p.m., \$18-\$22. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

San Francisco Trolley Dances: Epiphany Productions Sonic Dance Theater celebrates the 10th anniversary of its popular site-specific performances onboard Muni trains, with guided tours departing every 45 minutes and featuring special dance routines along the trolley route between the Steuart and Church Street stops. Oct. 19-20, 11:45 a.m., 12:30, 1:15, 2 & 2:45 p.m., free with regular Muni fare, epiphanydance.org. San Francisco Railway Museum, 77 Steuart St., S.F., 974-1948, www.streetcar.org.

A Show of Hands: Garrett + Moulton Productions present six free, site-specific performances inspired by the sense of touch, with an original score performed by the Friction Quartet. Starting Oct. 17, Thursdays-Saturdays. Continues through Oct. 26, free, garrettmoulton.org. Jewish Community Center of San Francisco, 3200 California, S.F., 292-1200, www.jccsf.org.

West Wave Dance Festival: Tonight's program, *We Have This*, features a series of one-on-one dance encounters between Jesse Hewitt & Sara Shelton Mann, Monique Jenkinson & Liz Tenuto, Keith Hennessy & Mica Sigourney, José Navarette & Amara Tabor-Smith, and Laura Arrington & Brontez Purnell. Mon., Oct. 21, 8 p.m., \$15-\$20, westwavedancefestival.org. Z Space Studio, 450 Florida, S.F., 626-0453, www.zspace.org. >>

TUE 10/22
Interactive Art

VIRTUAL INTIMACY

The Exploratorium is known for cutting edge, hands-on science exhibits. But **Play to the Edge of Your Comfort Zone** takes its participatory learning concept into new territory. The exhibit uses a mixture of technology and human movement to explore social interaction. It starts with a virtual avatar that responds to the participants' movements, and encourages them to interact with each other through collaborative choreography. Comfort Zone was created in a partnership with Benjamin Levy of LEVYdance, visual designer Garance Marneur, and the interactive art and data visualization company Anticlockwise. The collaboration was a natural fit for Levy, who often tackles issues of intimacy and human interaction with his dance company. "The Exploratorium has been the perfect partner to develop this theme in a fun and immersive setting," he says. "Museum visitors will have an opportunity to step into a hyper-real, virtual world where their actions and choices will affect their surroundings. It's like stepping into a video game."

Play to the Edge of Your Comfort Zone opens at 10 a.m. at the Exploratorium, Pier 15, S.F. Admission is \$19-\$25; call 528-4444 or visit exploratorium.edu. **Devin Holt**



Amy Snyder ©Exploratorium

MUSEUM EXHIBITS AND EVENTS

Aquarium of the Bay. OTTERS: WATERSHED AMBASADORS: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. OKEANOS: A LOVE LETTER TO THE SEA: Dancers and acrobats create a portrait of the ocean in this cirque-styled show by the Capacitor performance troupe. Saturdays, 4:30 p.m.; Saturdays, 7 p.m. Continues through Dec. 28. \$15-\$30 (includes aquarium admission). capacitor.org. Embarcadero, S.F., 623-5300, www.aquariumofthebay.com.

Asian Art Museum of San Francisco. IN A NEW LIGHT: THE ASIAN ART MUSEUM COLLECTION: A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. PROXIMITIES 2: KNOWING ME, KNOWING YOU: The second show in the AAM's three-part exhibition focuses on cross-generational relationships in Asian families and cultures. Tuesdays-Sundays. Continues through Dec. 8. 200 Larkin, S.F., 581-3500, www.asianart.org.

Bay Area Discovery Museum. GOBLIN JAMBOREE 2013: Kids' Halloween party in Sausalito featuring games, pony rides, petting zoo, and even a witches' school. Oct. 19-20, 10 a.m.-4 p.m. \$13-\$15. 557 McReynolds, Sausalito, 339-3900, www.baykidsmuseum.org.

The Beat Museum. PERMANENT COLLECTION: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassidy, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. \$5-\$8. 540 Broadway, S.F., 399-9626, www.thebeatmuseum.org.

Cable Car Museum. PERMANENT COLLECTION: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, S.F., 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. FRAGILE PLANET: Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Mondays-Fridays. EARTHQUAKE: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. ANIMAL ATTRACTION: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. BRILLIANTSCIENCE: EXTRATERRESTRIAL LIFE: Aliens take over the CAS — well, not literally, of course — for a week of special programs about the search for life be-

yond Earth. Through Oct. 18. COSMIC COLLISIONS: Planetarium show about crashing astronomical interactions ranging from meteorites and moons to entire galaxies. Daily. PENGUIN FEEDING: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. CORAL REEF DIVE: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. SSSNAKE ENCOUNTER: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. REVEL: THE ART OF ACTIVISM: Gala benefit for the Rainforest Action Network featuring live music by Jackson Browne and Carlos Varela, dinner talks, cocktails, and more. Wed., Oct. 16, 6:30 p.m. \$125-\$500. ran.org/revel2013. SHARKS AND RAYS: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. TREASURE ISLAND NIGHTLIFE: Featuring music by Thao & The Get Down Stay Down, Push the Feeling DJs, and more. Thu., Oct. 17, 6-10 p.m. \$10-\$12. FAMILY NATURE CRAFTS: Nature-themed craftmaking for kids 5-11. Sundays, 10 a.m. THE KEPLER STORY: Special planetarium theater show about 17th century astronomer Johannes Kepler, featuring actor Norbert Weisser and a musical score by cellist Zoë Keating. Sundays, 6:30 p.m. Continues through Oct. 27. \$12-\$15. thekeplerstory.org. 55 Music Concourse, S.F., 379-8000, www.calacademy.org.

Cartoon Art Museum. GRAINS OF SAND: 25 YEARS OF *The Sandman*: Neil Gaiman's landmark comic book series gets a loving retrospective treatment with over 75 pieces of original panel artwork, Dave McKean covers, concept sketches, and more (including art from the new *Sandman: Overture* miniseries). Tuesdays-Sundays. Continues through March 16. \$3-\$7. THE THRILLING ADVENTURE HOUR: Exhibit featuring artwork from the graphic novel based on the stage series created by Ben Acker and Ben Blacker. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through Oct. 20. \$3-\$7. 655 Mission, S.F., 227-8666, www.cartoonart.org.

Conservatory of Flowers. BUTTERFLIES & BLOOMS: Hundreds of butterflies — including monarchs, swallowtails, painted ladies, and more — flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through March 16. \$2-\$7. 100 John F Kennedy Drive, S.F., 666-7001, www.conservatoryofflowers.org.

Contemporary Jewish Museum. TO BUILD & BE BUILT: KIBBUTZ HISTORY: A look back at the birth and evolution of Israel's utopian communes. Mondays, Tuesdays, Thursdays-Sundays. Continues through July 1. BEYOND BELIEF: 100 YEARS OF THE SPIRITUAL IN MODERN ART: The CJM and SFMOMA co-present a selection of works — including paintings, photographs, sculpture, video, and more — representing the spiritual instincts of modern art over the past century. Bruce Conner, Alberto Giacometti, Paul Klee, Piet Mondrian, Nam June Paik, and Mark Rothko are just a few

of the artists on display. Mondays, Tuesdays, Thursdays-Sundays. Continues through Oct. 27. \$5-\$12. www.sfmoma.org. BLACK SABBATH: THE SECRET MUSICAL HISTORY OF BLACK-JEWISH RELATIONS: An interactive exhibit featuring music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays-Sundays. WORK IN PROGRESS: CONSIDERING UTOPIA: Three artists — Oded Hirsch, Ohad Meromi, Elisheva Biernoff — examine the ideas behind Jewish communal *kibbutzim* via videos, photography, sculptural installation, and interactive magnet painting. Mondays, Tuesdays, Thursdays-Sundays. Continues through Jan. 20. DROP-IN ART MAKING: Weekly art workshops for kids and families. Sundays, 1-3 p.m. free with museum admission. 736 Mission, S.F., 655-7800, www.thejcjm.org.

de Young Museum. THE ART OF BULGARI: LA DOLCE VITA & BEYOND 1950-1990: The jewelry maker merits an appropriately deluxe exhibit featuring over 150 lustrous works from the latter half of the 20th century. Tuesdays-Sundays. Continues through Feb. 17. FRIDAY NIGHTS AT THE DE YOUNG: An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. Free-. 50 Hagiwara Tea Garden Drive, S.F., 750-3600, www.deyoungmuseum.org.

Exploratorium. PERMANENT GALLERIES: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. FULL-SPECTRUM SCIENCE: Exploratorium scientist Ron Hipschman lets you have fun with physics via hands-on activities and demonstrations that explore physical phenomena like sound, color, temperature, etc. Third Thursday of every month, 7 p.m.; Third Sunday of every month, 2 p.m. SOUNDSCAPES: A series of artist-created audio experiments and interactive sound installations. Tuesdays, Fridays; First Sunday of every month; Last Sunday of every month. Continues through June 1. SATURDAY CINEMA: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays, 12, 2 & 4 p.m. free with museum admission. Pier 15, S.F., 528-4444, www.exploratorium.edu.

Fort Mason. OUTDOOR EXPLORATORIUM: Outdoor art and science exhibit. Daily. free. 38 Fort Mason, S.F., 345-7500, www.fortmason.org.

GLBT Historical Society. OUT OF THE BOXES: HISTORICAL SOCIETY OPENS ARCHIVES OF PIONEERING HISTORIAN ALLAN BÉRUBÉ: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, S.F., 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. LETTERS: 1938-1946: Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart, S.F., 777-9060, www.tauberholocaustlibrary.org. **Legion of Honor.** DARREN WATERSTON: A COMPENDIUM OF CREATURES: These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval bestiary. Tuesdays-Sundays. Continues through Dec. 29. \$6-\$10. BOWLES PORCELAIN GALLERY: Porcelain from England and continental Europe. Daily. 100 34th Ave., S.F., 750-3600.

Los Gatos Museum. AMERICAN BOHEMIA: THE CATS ESTATE IN LOS GATOS: A look at the literary lives of C.E.S Wood and Sara Bard Field, including home movies, audio recordings, rare photographs, books, letters, and more. Starting Oct. 19. Wednesdays-Sundays. Continues through April 20. 75 Church St., Los Gatos, 408-395-7375. **San Francisco Main Library.** DIGGING DEEP: UNDERNEATH SAN FRANCISCO PUBLIC LIBRARY: Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, S.F., 557-4400, www.sfppl.org.

Mexican Museum. AN INSPIRED GIFT: THE REX MAY COLLECTION OF POPULAR ART: Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays-Sundays. Continues through March 16. Free. Marina & Buchanan, S.F., 202-9700, www.mexicanmuseum.org.

Oakland Museum of California. PETER STACKPOLE: BRIDGING THE BAY: Black-and-white photographs chronicling the construction of the original Bay Bridge in the 1930s. Through Jan. 26, 2014. \$6-\$12. ABOVE AND BELOW: STORIES OF OUR CHANGING BAY: An interactive, multidisciplinary exhibition about the physical changes undergone by the San Francisco Bay over the past 6,000 years. Through Feb. 23, 2014. \$6-\$12. 1000 Oak, Oakland, 510-238-2200, www.museumca.org.

The Presidio Trust. WELCOME TO THE PRESIDIO: Two galleries — "Presidio Milestones" and "The Next Chapter: Creating a Future from Our Past" — illustrate the Persidio's transition from a military base into a national park and beyond. Wednesdays-Sundays, 11 a.m.-5 p.m. Continues through Dec. 31. Free. 103 Montgomery St., S.F., 561-5300, www.presidio.gov.

Randall Museum. DROP-IN FAMILY CERAMICS WORKSHOP: Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. DROP-IN SCIENCE WORKSHOP: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. MEET THE ANIMALS: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, S.F., 554-9600, www.randallmuseum.org.

San Francisco Museum of Craft & Design. ARLINE FISCH: CREATURES FROM THE DEEP: Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays-Sundays.

MICHAEL COOPER: A SCULPTURAL ODYSSEY, 1968-2011: Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays-Sundays. REBECCA HUTCHINSON: AFFINITY: Forest-like installation made from porcelain paperclay, paper, and hanging tree branches. Tuesdays-Sundays. 2569 3rd St., S.F., 773-0303, www.sfmcd.org.

UC Berkeley Art Museum. REBAR: KALEIDOSCOPE: A colorfully modular and interactive seating sculpture from the inventors of the parklet. Through Dec. 31, 2015. 2626 Bancroft, Berkeley, 510-642-0808, www.bampfa.berkeley.edu.

USS Hornet Museum. LIVING SHIP DAY: A monthly round of historical re-enactments, guest speakers, live bands, and naval nostalgia. Third Saturday of every month, 10 a.m.-5 p.m. Pier 3, Alameda Point, Alameda, 510-521-8448, www.uss-hornet.org.

The Walt Disney Family Museum. WATER TO PAPER, PAINT TO SKY: THE ART OF TYRUS WONG: Retrospective exhibit featuring over 150 works by former Disney artist Tyrus Wong, whose ethereal paintings influenced the iconic look of *Bambi* and other classic family films. Mondays, Wednesdays-Sundays. Continues through Feb. 3. CAMILLE ROSE GARCIA: DOWN THE RABBIT HOLE: 40 works based on Lewis Carroll's Alice stories by acclaimed Pop Surrealism painter Camille Rose Garcia, plus a few *Alice in Wonderland* concept paintings by Disney artist Mary Blair. Mondays, Wednesdays-Sundays. Continues through Nov. 3. \$12-\$20. www.waltdisney.org/garcia. 104 Montgomery, S.F., 345-6800, www.waltdisney.org.

Verba Buena Center for the Arts. KOTA EZAWA: BOARDWALK: A 2-D recreation of the Funtown Pier boardwalk and amusement park in Seaside Heights, NJ — the destruction of which became an iconic image of Hurricane Sandy's wrath — constructed in the YBCA's Third Street courtyard. Through Nov. 30, 2015. Free. BILL T. JONES/ARNIE ZANE DANCE COMPANY 30TH ANNIVERSARY EXHIBITION: A collection of works — including video, photography, and props — by the visual artists and designers whose creations augmented the onstage choreography of the acclaimed dance company. Thursdays-Sundays. Continues through Nov. 3. \$8-\$10. FILMS BY FASSBENDER: 10-film retrospective of provocative German director Rainer Werner Fassbinder; see the YBCA website for titles and showtimes. Starting Oct. 17. Thursdays, Saturdays, Sundays. Continues through Dec. 21. \$8-\$10. DISSIDENT FUTURES: Group exhibit offering multiple perspectives on possible alternate/utopian futures. Starting Oct. 18. Thursdays-Sundays. Continues through Jan. 26. \$8-\$10. *American Falls*: Avant-garde filmmaker Phil Solomon will be on hand to present a multi-screen triptych version of his acclaimed 2010 work that was first shown at the Corcoran Gallery of Art in Washington, D.C. Sat., Oct. 19, 7 p.m. \$6-\$10. sciencematheque.org. 701 Mission, S.F., 978-2787, www.ybca.org.

WED 10/23

Dance

DOUBLE DUTCH

Sehnsucht. The word translates as "longing," but Germans insist that the real meaning remains elusive to the broad sector of English speakers, falling somewhere between the sweetness of nostalgia and the desperation of lust. The Dutch bring a glimpse of it to us on a revolving stage to strains of Beethoven when the decidedly international **Nederlands Dans Theater** descends upon Zellerbach Hall for only the briefest of stays by one of the world's great contemporary dance companies. Along with *Sehnsucht*, artistic director Paul Lightfoot of Britain, who began his career as a dancer with the company in 1985, and his longtime collaborator Sol León, from Spain, present their *Schmetterling* (*Butterfly*), to music by Stephen Merritt and Max Richter. Both pieces are West Coast premieres. Tickets went fast for their last sold-out appearance in the Bay Area in 2011; don't wait, lest long-ing become regret.

Cal Performances presents Nederlands Dans Theater at 8 p.m., Oct. 23-24, at Zellerbach Hall, UC Berkeley Campus. Tickets are \$30-\$92; call (510) 642-9988 or visit calperformances.org. **Irene Hsiao**

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ARTS & CULTURE GENITAL-QUESTIONING THEATER

The Final Frontier

Cutting Ball's *Sidewinders* digs deep into its characters' trousers.

By Lily Janiak

Basil (pronounced like the herb) Kreimendahl's *Sidewinders*, now in its world premiere at the Cutting Ball Theater after a staged reading as part of the company's Risk Is This festival last year, has a strikingly familiar setup: Two characters who are marooned in the middle of nowhere debate, without much hope of resolution, whether to stay or go, entertaining themselves with invented games and absurdist rejoinders — when they aren't getting visited by an older man and his slave.

If that sounds a lot like Beckett's *Waiting for Godot*, a connection Kreimendahl didn't set out to make but has embraced after the fact, that's just the play's skeleton. The "nowhere" of *Sidewinders* is "the old west/not the old west," which breeds botched showdowns, malfunctioning trains and wagons, and epithets like "lily-livered gizzard-wad."

But the frontier here is also sexual. Characters don't just have unreliable memories and personal histories, as Beckett's do; they lack sexual and gender identities. Bailey (DavEnd) has what the gunslinging Dakota (Sara Moore) calls "organ confusion."

Kreimendahl, a gender-queer playwright who eschews gender-specific pronouns, treats Bailey and all other characters in this play accordingly, referring to them as "ze" in the script's stage directions. "I can not even name it," Bailey says shortly after the play begins, referring to his/her genitals. "Do not have a name for what I have got. If you can not name it then how are you supposed to know what to do with it?"

Much of the play is about that struggle to name both body parts and ways of thinking and being that don't have a language yet. The stage directions dictate that performers employ a family of nonlinguistic sounds to refer to their sexual organs, never using the same sound twice. For director M. Graham Smith, a local artist who's also making his Cutting Ball main stage debut with this production, the play's unique idiom connects Kreimendahl to Beckett in yet another way. Beckett's universe, he says, asks "how do you reassess and remake a language when a lot of

Donald Currie as Sandy in Basil Kreimendahl's ambiguous Western.



Photographs by Laura Mason

the things that language stood for are gone?"

Kreimendahl, who's from Louisville, lives in Minneapolis, and works in Iowa, describes the idea of a character who doesn't know his or her gender as "a literalization of what a lot of people go through when they're trying to figure out their place in the world in terms of their gender or their [gender] presentation. Because we're apt to choose either masculine or feminine, if you're someone in-between, that choice becomes a lot less clear, but you're still asked to make it."

For Smith, *Sidewinders* exposes the ways we've all been forced to choose. "The play's really about how our gender norms serve us or don't serve us," he says. "In that way I think it's much more inclusive than two characters who have question marks in their trousers. In a way, we all have question marks in our trousers. Do we completely buy into the assumptions made about us?"

In the play, Bailey's choosing is violent. Within moments of the play's opening, Dakota commands Bailey at gunpoint to "drop those trousers, Cowpoke" so that Dakota can inspect Bailey's genitals. That violence, says Kreimendahl, parallels what many gender-queers experience when they're forced to select an identity from a false binary.

Kreimendahl and Smith cast the roles with performers who deeply understand gender identity confusion. "It's become really important to me as a playwright to have at least some queer people that are actors in the room," says Kreimendahl. When that's the case, "there are things we don't have to talk about, that they just get." All of the cast members, which include Donald Currie and Norman Muñoz, in addition to Moore and DavEnd, are queer, and in different ways. "Because of the background they came with," Kreimendahl says, "they were able to find so much depth in the script that, if we'd had a straight

cast, I don't know if we would have ever gotten."

Smith sees his casting choices as a small part of a broader social justice project. "I think that trans casting is the next casting struggle in this country," he says. "I think that it is extremely important that queer actors get to voice queer characters because they have been unable to tell their stories for so long."

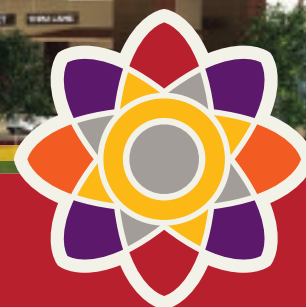
Sidewinders is just as earthy as it is lofty, though. Kreimendahl has built rich opportunities for clowning into the script, as Beckett did with his. The play, says Smith, "comes out of the rhythms of music hall and vaudeville. Even when I'm not getting clarity of characters' intentions through the language, I'm laughing. Even if you're not getting it on an intellectual level, you're getting it on a funny level."

Sidewinders

Through Nov. 17 at the Exit on Taylor, 277 Taylor St., S.F. \$10-\$50; 525-1205 or cuttingball.com.

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The Last Reel

MST3K's Joel will riff no more forever.

by Emilie Mutert

Joel Hodgson seems like a humble American, like a white guy who works for a Philadelphia-based aerospace company (which he in fact does). But he's also a cultural icon, a legend in the minds of millennials who grew up watching his creation, the paramount B-movie-riffing television show *MST3K* — *Mystery Science Theater 3000* to the uninitiated. The premise of the show was simple: In the not-too-distant future, a regular guy is captured by a mad scientist and forced to watch terrible movies on a space station as a psychological study. To keep himself sane, he builds robot friends who watch and goof on the movies with him. The show was nothing short of revelatory, and hilarious, which is why it made its way from local cable in Minnesota to Comedy Central.

Hodgson believes that if he hadn't created the show, and made movie-riffing a legitimate way to express one's comedic vision, then someone else surely would have come along and done so by now.

There's no way to know if he's right. But it's true that since the show, which had its run from 1988 to 1999, countless other movie-riffing shows and podcasts have sprung up. There's Master Pancake Theater in Austin, Texas, with which Hodgson's performed a few times. He's also a fan of Vancouver's Gentlemen Hecklers, another live-riffing group. Podcasts such as *The Flop House* and *How Did This Get Made?* borrow from the tradition as well.

And Joel — his fans know him by his first name — is back on the road this fall. He's touring with his live-riffing band, Cinematic Titanic, made up of five members of the original *MST3K* crew. That's not to be confused with Rifftrax, the other offshoot *MST3K* project featuring Mike Nelson, series head writer who stepped in after Hodgson left in 1993. Those involved in both groups have denied rumors of a rivalry

between the two former hosts, but fans still seem to have their allegiances one way or the other: Team Joel or Team Mike. Of course, it's not an allegiance so extreme that fans won't enjoy a live Rifftrax show here, a Cinematic Titanic live show there — the format itself is a comedy institution now.

But it's going to be Cinematic Titanic's final tour, Hodgson says. At the Castro Theatre, they'll be live-riffing two films: *The Doll Squad* and *The Astral Factor*. Hodgson also has a solo stand-up show, the well-titled *Riffing Myself*, and he'll be back for that in February.

SF Weekly: Why the last tour now?

Joel Hodgson: I think it's just 'cause we got to do everything we wanted to do. We've been doing it for six years, we've done over 100 live shows. We've gotten to do

a ton with it, and really enjoyed it, but yeah I think that's it. You know?

There are a lot of movie-riffing shows now — podcasts, live shows. How responsible do you feel for that movement, people appreciating the so-bad-it's-good genre of films?

If I wouldn't have done it, somebody else would have. I don't know if I want to take responsibility, is what I'm saying. But I do get a lot of people that, it inspired them, and there's lots of movie-riffing groups happening, people doing it online, and a lot of people doing live shows. It's a thing now. It's kind of like another brand of doing comedy, it's another style.

Do they still make bad movies like they used to?

Yeah, I think that will forever be a part of making movies.

What's so magical about a really bad movie?

I kind of look at it like it's a magic show. We all go into a movie imagining that we're going to be taken away. You don't really perceive how it's working, you kind of just get sucked into it and taken away. And everybody wants that. I think that's kind of a need in society, that's why people still go to the movies. When it doesn't work, it becomes like a bad magic show. And that's often as fun to watch as a good magic show. There's things that we all know work in movies. But for some reason it's impossible

to exactly figure out how to do it consistently. So all we know about, you still have to leave it up to chance when you see a movie whether it'll work or not. It's some kind of equation or algorithm.

Is it possible to set out to make a really bad movie, and have it work on that level?

I think it's kind of hard. I've seen people do that, they want it both ways. They want to try to do a movie that works, but by acknowledging it's bad it kind of doesn't work. If you're kind of tongue-in-cheek about it, it doesn't really work.

Why do movies like *Birdemic* seem to resonate so much with the culture right now?

I'll just hazard an idea. I think we're confronted now with so many hundred-million-dollar movies, blockbusters, superhero movies, blockbuster animated movies. I think when there's something different it's kind of relaxing and in its own way has its own pleasure to it. It's just counterpoint I guess. People just like it, like a bad magic show.

Do you have a favorite film to riff on?

My favorite was called *I Accuse My Parents*, from a *Mystery Science Theater* episode.

What about actual good films?

Shoot, let me think on that. *A Thousand Clowns*, with Jason

Robards, was my favorite when I was a kid. You really caught me off guard with this one. You know what? I like *Dr. Strangelove*. I like *Time Bandits*. *Ghostbusters*, I thought that was really great. Of course I like *Monty Python and the Holy Grail*. And the Beatles movies I really love, *A Hard Day's Night*, and *Help!* I like *Voyage of Sinbad*. Stuff like that. OK, I'm done.

If you think of any more later, you can just shout them out at random.

No, I think I'm done.

Have you ever found it difficult to appreciate the movie-watching experience without goofing on the film?

I'm like everybody else. I just want the theater experience. I haven't really ever done that because I don't want to wreck anyone else's experience. I think that's the difference between movie-riffing and movie-heckling. You kind of got to be invited to movie-riff, and to heckle is a whole different thing. And I'm not really a heckler, so I've never really done that. This is kind of behind-the-curtain, backstage kind of talk, it's kind of my job, so when I'm at a movie I'm not thinking of my job. I'm hoping to kind of get away.

Cinematic Titanic: The Farewell Tour

Saturday, Oct. 19, 7 and 9:30 p.m.
at the Castro Theatre, 429 Castro St., S.F. \$35 per film or \$60 for both.
621-6120 or sfsketchfest.com.



Some of the *MST3K* original crew, in humanoid form.



Joel Hodgson knows not to go in there.

The Guiding Light

By Katy St. Clair

5 a.m.: Test pattern.

6 a.m.: Fishing show.

7 a.m.: Local news.

8 a.m.: *Scooby-Doo*, fucking finally.

That was my Saturday morning routine as a kid, and all you Gen Y-ers, Millennials, tweenyboppers, Beliebers, and neo-tech intellectuals can take your smartphones and “kiss my grits.”

My impressionable years were very carefully plotted out by a small black-and-white television that told me what I was going to watch and when, give or take about three channels that all appeared after the satisfying chunk-chunk-chunk of the plastic dial turning. Staying home sick from school meant having to watch either *The Guiding Light* or Bob Ross painting a winter landscape on PBS all day, but we did it, happily bored out of our minds but at least watching the Greatest Invention of All Time: TV.

“Memes” then were catchphrases like “Ayyyyyye” from The Fonz or “Whatchu talkin’ bout, Willis?” When we knocked on your door and you said, “Who is it?” we said, “Land shark.” If a TWA jet flew overhead we were all impelled to point our little fingers up in the air and say, “Da plane! Da plane!”

Could this force be used for evil? Absolutely. TV was my babysitter, for one thing, and she didn’t always put me to bed on time. I also grew up surrounded by white people, so all of my impressions of black people were from *Fat Albert*. Imagine my surprise the first time I noticed that a black kid merely wore a knit cap on his head and didn’t pull it down over his entire face and peer out of two eyeholes.

While all of this was going on, I was happily oblivious to the anti-TV intellectualism that was out there. All I knew was that the kids who didn’t have television sets in their homes were being grievously abused. The horrors of TV’s mind manipulations were laid out in Neil Postman’s book, *Amusing Ourselves To Death*. He actually makes a good point that the apocalypse won’t be Orwellian, with dictatorial misery wrought from technology, but more like Aldous Huxley’s *Brave New World*, where we’ll all willingly and blissfully march to our doom via our “addiction to amuse-

ment.” To wit: In late September on the Muni M train, a guy took out a gun, waved it around a bit, put it back, took it out again, and eventually shot and killed a total stranger. No one even noticed what was happening until they heard the shot, because they were “so absorbed in their phones and tablets they didn’t notice,” according to the AP. Told ya so, says Postman.

So I get it. Media: bad. Meaningful interactions with our fellow man: good. But to say in this day and age that you hate TV and refuse to own one is the same as saying you hate books, or you hate computers, because there are hundreds of channels that cover everything from live-feeds of city council meetings to dipshits who got rich by duck hunting. There are now more than just three networks manipulating you and zombie-fying the nation. Hallelujah! If you hate TV now, you hate life itself.

As soon as I moved from east central Illinois to Berkeley, I saw the bumper sticker for the first time: “Kill Your Television.” I had an immediate visceral reaction; this asshole in the Subaru was talking about my mama. Also,

I have never been a fan of stickers that command me to do or think something; that’s TV’s job. Invariably, when I would talk to one of these anti-moving-pictures Luddites, they wouldn’t even know who Charo was, let alone how many times she appeared on *The Love Boat*. We read books, they would tell me, to which I would point out that there are 24 hours in a day — plenty of room for both.

Now, of course, my day is spent in front of the boob tube, in a book, in a magazine, all online, all in the course of 15 minutes on the Muni M train. We’re not limited by ancient broadcast schedules; TV is ubiquitous. Much of what we post on Facebook or YouTube first appeared on television. We go online so we can watch TV on Netflix or Hulu. We watch *The Colbert Report* to synthesize what’s happening in the world. We lose ourselves in the bitchiness of *Dance Moms* and the wonderful idiocy of *Bachelor Pad*. We can set the brow high or low, depending on our tastes, because there are thousands of shows to choose from. Television becomes our springboard to talk about bigger things, culture as a whole.

TV is important. It matters.

And now back to our regularly scheduled programming.

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Billie Joe Armstrong finally admits he likes songwriting in Broadway Idiot.

Broadway Idiot
Not Rated. Opening Friday at the Vogue.
Director Doug Hamilton has made a film that will leave elaborate arrangements of Green Day songs in your head for days. Whether that prospect seems like the raddest thing ever or like some Dick Cheney enhanced interrogation technique is for you to decide. Note that the songs in question are from the band's pissed-off 2004 political concept album, *American Idiot*. "I felt sort of validated as a songwriter," says Billie Joe Armstrong, front man of the hugest East Bay punk trio ever, about becoming a Broadway sensation. He admits that he's not supposed to admit that. It's sweet. As the stage show evolved, via well-received workshoping at Berkeley Rep, Armstrong became more and more involved. Not that it was wholly out of left field, as vintage video of a wee Billie Joe singing "Send in the Clowns" tenderly suggests. As interviewed by Hamilton, he talks about Green Day's priority-skewing success and the rarity of being in the special flow of creative collaboration with kindred spirits. "It didn't happen in rock 'n' roll music, he says. "It happened in theater." The arrangements, and the stagings, do tend to magnify punk-boilerplate cliches, and sometimes it is hard not to think this whole enterprise part of the terrible Hot Topicification of America. (Sample lyric, as a reminder: "She puts her makeup on like graffiti on the walls of the heartland.") That said, it's easy to see why *American Idiot* the Broadway show was such a smash. **Jonathan Kiefer**

12 Years a Slave
Rated R. Opens Friday at the Landmark Embarcadero Cinema.
In the 1840s, a free black man from upstate New York found himself kidnapped and sold into slavery. After a dozen years in hell, his rescue came from an abolitionist played by Brad Pitt. Ah, did we lose you? Fortunately, *12 Years a Slave* is not just a minor vanity project for Pitt, who is one of its producers, but also a courageous step forward for director Steve McQueen, previously the maker of *Hunger* and *Shame*, and a great showpiece for Chiwetel Ejiofor, devastatingly good as Solomon Northup, the man whose brutal true story this is. As is his wont, McQueen (with writer John Ridley) proceeds less as storyteller than as rigorous aficionado of composure under extreme duress. A modest but cultivated man, a husband and father, Northup absorbs many episodes of evil, and the shock of shattered self-possession. He exemplifies the dignity of endurance. Ejiofor has a lot to work with, and it's all in his voice, his body, his eyes. McQueen's familiar collaborator Michael Fassbender stands out among other pungent if short-lived supporting performances by Benedict Cumberbatch, Paul Giamatti, Paul Dano, Michael K. Williams, Sarah Paulson, and Lupita Nyong'o. There's a recurring piece of Hans Zimmer's music that also was in *Inception*, lending some emotional heft to that film, and therefore arguably taking some away from this one; viewers who recognize the piece may be thrown out of the moment and start expecting Leonardo DiCaprio to show up, which in turn might remind them of *Django Unchained*, possibly the last

thing McQueen wants. As a history, *12 Years a Slave* doesn't seem to bother asking whether we're more morally enlightened now; it already knows the unfortunate answer. **J.K.**

Zaytoun
Not rated. Opens Friday at the Opera Plaza.
Eran Riklis's *Zaytoun* is probably the fluffiest movie about the Lebanese Civil War ever made. Set in 1982, 10-year-old Palestinian boy Fahed (Abdallah El Akal) is among the denizens of a Palestinian refugee camp who capture a downed Israeli pilot named Yoni (Stephen Dorff) (yes, really). For assorted reasons, the Israeli-hatin' Fahed helps Yoni to escape, and they go on the run together — and because it's a buddy movie, they gradually learn to respect and maybe even like each other. The tonal shifts between life during wartime (people close to Fahed have an unfortunate tendency to get killed) and the lightweight buddy comedy aren't as jarring as might be expected, and *Zaytoun* isn't trying to be a tract about the horrors of war or ethnic tensions or anything too downbeat. That's all been done by other, darker movies, and even the tension of *Zaytoun*'s on-the-run story is largely evaporated by the time they're poking around an abandoned amusement park. (In addition to the occasional minefield, it turns out that Lebanon also has some excellent waterslides.) But that's okay, because El Akal and Dorff have a surprisingly strong chemistry, and it's pleasant to spend time with these characters, even if Yoni's preppie wardrobe in the third act is kind of distracting. Oh, 1982. **Sherilyn Connolly**

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“★★★★★” **RICHARD ROEPER** *CHICAGO SUN-TIMES* “★★★★★” **DAVID SEXTON** *THE EVENING STANDARD* “★★★★★” **MARSHALL FINE** *STAR*

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FILM CAPSULES

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OPENING

After Tiller The American population of third-trimester abortion providers declined by 20 percent in one terrible stroke in 2009, when Kansas physician George Tiller was murdered while attending his church. Martha Shane and

Lana Wilson’s documentary acquaints us with the four remaining doctors left doing late-term abortions in this country. They grapple regularly with a complex moral dilemma, managing also to provide real support to their ever-desperate patients. (In some cases, they do turn patients away.) The film spends less time with opposers but cannot be said to neglect anti-abortion views: “This just feels like evil here,” says one prayerful man outside a clinic, and his words are at least enough to convey the true heartsickness on both sides of the debate. “Nobody fucking wants an abortion,” says Dr. Susan Robinson, as if the

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hardest thing, sometimes, is that she even has to say so at all. Of course Shane and Wilson’s attention is innately supportive, but it seems driven by humane curiosity. What’s best about this unreservedly issue-driven film is its makers’ belief that between the preferred discourse polarities of silence and nasty noise, an alternative of actual conversation is possible. (J.K.)

Zero Charisma With *Zero Charisma*, the subculture of tabletop role-playing games gets the crowd-funded indie movie it deserves. Anti-hero Scott (Sam Eidson), a tubby and tyrannical gamemaster, clings to fantasy when reality means sharing a shabby house with grandma and working at the “Donut Taco Palace II.” Tantrums ensue when Scott sees his coterie of pitiful geeks invaded by Miles (Garrett Graham), a nemesis with threatening talents, actual social aptitudes, and a pretty girlfriend. Directors Katie Graham and Andrew Matthews want to dramatize, and laugh about, the high stakes of a real cultural shift; theirs is a movie about how old-school nerdism reacts to colonization by hipsters. The casting is spot-on, but there’s some roughness around the edges of Matthews’ script, which the performers’ authenticity only exacerbates. But then, awkwardness always was a part of the game. (J.K.)

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The Restaurant That Time Forgot

Bodega Bistro coasts on its prior success into very weird territory.

By Anna Roth

It seemed like the perfect find. A hole-in-the-wall with a stellar reputation and intriguing back-story that hadn't gotten much press lately. These are the types of places that food writers live to discover (or rediscover, as the case may be) — the kind of places that have delicious food despite their unexpected location or provenance.

But Bodega Bistro didn't turn out to be one of those. Instead, it offered one of the stranger dining experiences in recent memory, and a reminder that it's necessary to visit a restaurant at least twice before passing judgment.

On my first visit, the Tenderloin restaurant was empty at dinner hour on a Thursday night. A staff member folded napkins at a table in the back, not really watching the TV in the corner tuned to the Military Channel (on mute) — shot after shot of troops on the march, explosions in desert locales, and the like. Despite its freshly painted yellow walls, framed vintage photos of Vietnam, and luxe wine rack along one wall, the place felt like a dive, and its health rating of 68 suggested that a recent remodel didn't go far below the surface (to the restaurant's credit, it has taken care of its violations, according to the San Francisco Department of Health).

The menu had cracked laminate and an odd mix of Vietnamese standards alongside high-end French cooking, including a \$33 steak dish that promised filet mignon with bacon, black truffle sauce, and foie gras, the latter ingredient suggesting that the menus hadn't been replaced in at least a year.

Basically, Bodega Bistro didn't seem especially promising at first glance. But I've eaten some of the best meals of my life in dirtier, weirder places, so I pulled up a chair, ordered a 33 beer, and got to it.

That meal was a disaster. Imperial rolls came to the table with burnt edges, though the meaty filling was well-seasoned despite the acrid taste from the overcooked wrapper. The pork in the Bun cha Hanoi was overcooked and uninteresting, the pho was filled with more fat than meat, and the dry bahn xeo omelet lacked the coconut-tinged lushness that the best versions offer.

Roasted squab is one of the dishes that the restaurant is known for — it's even featured on 7x7's list of the 100 must-eat items in San Francisco — and it was the most promising dish of the night. The bird's lacquered skin was drum-tight, and the gamey dark meat inside was juicy. Its musky taste was tamed with its accoutrements: caramelized onions, raisins, and peppery lemon juice. For »p40

authenticity, the feet and the fried head were next to the bird's tiny body.

A few customers eventually trickled in and made things a little less grim, but overall Bodega Bistro had the unmistakable feel of a restaurant near death — a marked deviation from its opening a decade ago, when it was hyped as some of the city's best, and cheapest, Vietnamese-French fusion.

I returned on a Tuesday, around the same time, and felt like I'd stepped into a time vortex back to the height of the restaurant's popularity. The dining room was full. Multiple tables of well-dressed, young Asian customers were drinking bottle after bottle of wine (whether they were ordering from the stocked rack or taking advantage of the \$9 corkage, I couldn't say). White wine was chilling in silver buckets on tables next to plastic bottles of Sriracha, an unusual visual juxtaposition. There were tables of families, bros, Tenderloin hipsters — a diverse, convivial, wine-swilling crowd, that pointed to the fact that I had prematurely declared the restaurant's demise. Even if it wasn't as buzzy as Lers Ros or as packed as some of the other beloved Little Saigon spots, Bodega Bistro clearly still had it. I wondered where all these people had been a few nights before. I even wondered for a »p40

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The Restaurant That Time Forgot from p39

second if I'd accidentally wandered into a different restaurant, but then, there was the Military Channel, still on mute in the corner.

To my delight, the food this time around was much, much better, too. Calamari wasn't the usual ringlets of squid, but big chunks of tender, not-rubbery flesh, encased in a salty, crisp, airy batter. Seven fist-sized tiger prawns came arranged on a bed of herbs, and were fried in garlic for succulent bites full of buttery, garlicky flavor — one of the best shrimp dishes I've had in a long while. The filet mignon in the shaking beef was a tad overdone, but it was bathed in a velvety reduction, and a quick dunk in the accompanying lemon-pepper sauce revived the chewy beef (the presentation was a little off, though — the plate was overrun with wilting spinach and watery tomato slices that quickly sopped up the sauce). The server urged us to order garlic noodles instead of rice; they were thin, al dente noodles that tasted like buttered pasta from a kid's menu at an Italian restaurant, but would have served as a nice foil for something spicy.

Bodega Bistro was opened by chef Jimmie Kwok, who was hailed as a promising new chef in the early part of the early aughts. Flush with success, Kwok opened Jimmie's Bar across Larkin Street in 2010, and then apparently disappeared from both kitchens, though no one at Bodega could give me a solid answer about what happened, or why (Jimmie's is closed). A query on Chowhound turned up news that Kwok has been cooking a few nights a week at Little Sichuan in San Mateo.

At Bodega, Kwok's influence is still seen in the Indochine fusion dishes on the menu, even if the prices for some items are more than double what they were a decade ago. But the restaurant doesn't seem to be following through on many of them. When I inquired about the filet mignon with black truffle sauce and foie gras, I was told that the dish wasn't served anymore, with or without the foie. Why it's still on the menu is one of the restaurant's many mysteries.

E-mail: Anna.Roth@SFWeekly.com

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Molly Gore

EAT FRESH EATS

East Bay Cajun Pushes Boundaries

By Molly Gore

"Gumbo is like sex. Even if it's bad, I'll still have some more," says Grant Gooding. Gooding is the chef helming Berkeley's newest kind-of-sort-of Cajun joint, Easy Creole. And, maybe due to his lifelong obsession with the stuff, the man makes a mean gumbo.

Easy Creole sits on what used to be a quiet stretch off Adeline Street in South Berkeley. Easy Creole itself is comfortable with its own genre-bending tendencies with the tagline, "Cajun. Creole. Kind Of." To start (better plug your ears, New Orleans), half of the menu is vegan, and three quarters is gluten-free. And still, Gooding does a bang-up job with proteins.

The gumbo is a hearty, smokey affair, and the red beans with hot links are thick and luscious, slow-simmered, and fired up by a quick bourbon deglaze. The "kind of" points to tendencies like throwing curry spices in the spinach and mushroom étouffée, and offering things like a turkey rendition of Mexican pozole.

"The history of Cajun food is the

story of something endlessly fluctuating. It's been based on whatever is available for convenience's sake," Gooding says. "When the Sicilians came, so did sausage. They got new ingredients when new groups arrived. 'Authentic' is really for the tourists."

Gooding got his Cajun cooking chops at a restaurant in Indianapolis, fleeing out west about six years ago with the assumption that he had given up the restaurant business. Three years later and he was manning the pans at his homegrown pop-up inside La Victoria in the Mission and The Residence in Duboce Triangle. From the way Gooding talks about it, the whole operation fell together as a matter of straight-up serendipity. For one, he met his business and kitchen partner, Jaron Thomson, because Thomson moved into Gooding's old apartment. They didn't actually meet though until the day Gooding went to go pick up some old mail. A few years later, they'd be in business together.

Together with third partner Jess McCarter, the trio has done an artful job of shimmying a brick-and-mortar from a Louisiana-inspired pop-up, and then something homey from an old, decayed space. Given a few pickle barrels and reclaimed furnishings from thrift stores, the three can make a space jive and sing. The walls are a hectic mash of strange paintings, with a few antique signs and mirrors thrown in along the way.

The menu changes daily, but you can always count on the gumbo and the étouffée, as well as that ➤ p42

RECENT OPENERS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

Asian Box: Located at the base of Macy's in Union Square, the small venue offers fresh, speedy lunches for tourists and business types. Customers build their own combos around choices like lime basil shrimp and garlic soy beef. 170 O'Farrell, 288-3688, asianbox.com.

Cafe Claude Marina: First there was Gitane and the first Cafe Claude downtown, now Franc LeClerc has opened up a second location in the Marina. The bar and restaurant serve traditional French bistro food, wine, beer, and low-alcohol craft cocktails. 2120 Greenwich, 375-9550, cafeclauder.com.

Fog City: The former Fog City Diner, an Embarcadero

classic since 1985, has reopened after remodeling. The new menu from chef Bruce Hill (Zero Zero, Bix) is centered around the restaurant's wood-fired grill and oven. 1300 Battery, 982-2000

Mockingbird: William Johnson and Melissa Axelrod, who have collectively held stints at Zuni, Spruce, Alembic, and RN74, bring locally-sourced, rustic food to uptown Oakland. Beer and wine only. 1475 San Pablo, Oakland, (510) 290-0331, mockingbirdoakland.com

Proposition Chicken: The mid-Market space carries a voting-theme where customers can appoint whether they'd like their bird fried, flipped (roasted), or fake (crispy BBQ tofu), as well as if they want it served in a sandwich, over a salad, or as an entree with a spicy slaw and a buttermilk biscuit. 1750 Market, 864-2454, propositionchicken.com.

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Fresh Eats from p41

thick, homey Louisiana red beans and rice. Though the food strays outside the confines of Louisiana, a certain kind of hospitality leaks from the baseboards here. And, on the rainiest days, it's the kind of place that takes better care of you than you're ever likely to yourself. And most of the time, that's almost better than a bowl of righteous gumbo.

Easy Creole

1761 Alcatraz, Berkeley, (415) 347-5640. easycreole.com.

Hand-Rolled Noodles Roll into Chinatown

By Pete Kane

Sometimes, a "soft opening" means "please don't bad-mouth us on Yelp while we figure out what's not working here," and sometimes it means, "we don't have half the menu yet." For House of Xian Dumpling, just across Kearny Street from Café Zoetrope where Chinatown meets North Beach, it's the latter.


The overly vegetal boiled chive and pork dumplings — and the underwhelming, empanada-like green onion pancake — augured poorly for the meal to come, considering that "dumpling" is in the restaurant's name and all. But this lunch was one of those experiences where each dish is better than the one before, sometimes by a wide margin.

Either you're a fan of offal or you're not, but so often baroque is the right direction. A plate of cold shredded pig ear, fatty and studded with cilantro, could have been the fountain from which Mission Chinese sprang, while the pork knuckle noodle soup showcased the work of the in-house noodle-maker positioned in the dining room. Springy and delightful, the noodles curled around those knobby, nutritious bits of tendon in a perfect bowl of comfort food. As a final offering, the salt-and-pepper chicken wings were easily among the best in the city, crispy and perfectly seasoned — and at 10 for \$5.95, you might never look to Wing Wings again.

Alas, the service was iffy. Water was not offered, condiments weren't on every table, and the pot of complimentary tea disappeared barely 15 minutes on. Plus, while you can order online for pick-up, House of Xian doesn't deliver. But if you can tolerate some (inexpensive) misses in exchange for a couple bull's-eyes, lunch here could be a true adventure.

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Naming Conventions

By Benjamin Wachs

Years ago in Antwerp I stumbled across the perfectly named gay bar: “Homo Erectus.” Not even Oscar Wilde could do better, and according to glory hole graffiti preserved in the Victoria and Albert Museum, he tried.

I didn’t go inside, both because I’m not the target audience and because the name was so perfect that I couldn’t imagine the club living up to it. Some hype is just too high to clear, even with a stiff pole.

Durty Nelly’s, an Irish bar at the inner edge of San Francisco’s Outer Sunset, has the same curse. The name inspires the imagination like a vulgar Sermon on the Mount. It gives the weary traveler hope that the other legends of the Outer Sunset ... the pizza place without a name, the late-night Korean restaurant in a converted residential garage ... are also real.

Alas, Durty Nelly’s is not a den of iniquity for the Irish mob or the fountain of youth with a stripper pole: Step inside and it’s nothing but a very good neighborhood bar. Durty Nelly’s strength is that it never tries to be anything else. It’s one of the only intentionally humble bars in San Francisco, a city where “humility” is counted among the seven deadly sins.

There’s nothing faux about Durty Nelly’s Irish heritage: From the bartenders to the customers, it boasts a wonderful array of Irish accents, while also nurturing a diverse crowd. On a good night there are probably more Asians in this 600-square-foot room than in all of County Kildare, but the Gaelic lilt never subsides.

The bar is “cozy” without being snug. The specials are written on a blackboard, the windows have curtains and flower boxes. It boasts five TVs, but they somehow manage to remain inconspicuous, which is even better than no TVs. The regulars are friendly and welcoming, if a little protective. “You from around here?” is the first question you get asked. Durty Nelly’s has mastered the art of being a neighborhood bar first and last, and what more do you want?

A real beer list, to start. The beer selection at Durty Nelly’s is so un-ambitious as to be un-imaginative. Heineken, Sam Adams, Blue Moon, yawn. “You got Miller Genuine?” a patron asks the bartender in a beautiful Irish brogue, and my heart breaks a little. Honest-to-god, what gives Irish bars the idea that pouring a mean pint of Guinness is enough?

The whiskey selection is equally small and bland — surprising given that, according to Irish legend “Durty Nelly” is the woman who introduced Ireland to its own signature form of moonshine, “poteen” (also called “craythur,” “itself,” “Finnegan’s Wake-Up,” and “Merciful Jesus What Have I Put in my Mouth?”). Come on, people: Macalán 12 Year is a great start, but it is just a start — not a laurel you can rest on. If the original Durty Nelly has any sense of shame — and I hope she doesn’t — she’s hanging her head in it.

All this makes Durty Nelly’s a bar for people who like bars rather than a bar for people who like drinks. You don’t come for the selection of bottles; you come for the selection of people. You come for the fact that it’s easy to sit in among the regulars and chat, and that people dance to the music with absolutely no self-consciousness.

Why is it that there are so few good, unpretentious neighborhood bars in this city? My hypothesis: San Francisco is still a Gold Rush town, full of people who believe that they’re just one find, one step, one invention, one tweet, one deal, one election, one yoga pose, away from their utopia. They put everything they are into their dreams, which is admirable, and leads to amazing things in the aggregate — but individual dreams don’t last, and most are just incoherent.

The best neighborhood bars could strive to be more, but choose not to; they’re just happy to be here. They’re comfortable in their own skin, which is the basis for humility, a trait that just doesn’t play among people yearning to strike gold.

Durty Nelly’s is a humble bar, one that’s not striving for anything, despite everything that it has to brag about. It’s easy to forget in San Francisco, a city where the cutting edge isn’t sharp enough, that comfortable bars are not only possible, but a damn good time. There will always be someplace to find great mixology. Simple fun is harder to order up and easier to ruin. Camaraderie is almost impossible to serve fresh if you’re trying to impress.

It turns out humility really is a virtue. “Durty Nelly’s” is the wrong name for the right bar.

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MUSIC TREASURE ISLAND MUSIC FESTIVAL

Smells Like Team Spirit

Sleigh Bells makes a deranged partnership work.



Petra Collins

By Ian S. Port

First: a cartoonishly high- pitched “Hi!” Then the metallic flash of a blade being drawn. Vague purring, a few chords on an acoustic guitar, a dog barking. And ... DUN-NUH-NUH-NUH: You’re being pelted by a storm of shrill, murderous robo-rap — “I had to kill a new sheriff in town” — a cacophony that sounds like a zombie cheer squad going hand-to-hand with a cyborg offensive line, twirling grenades instead of pom-poms. A pointy guitar splooges indiscriminately; electronic drums pound and slice; a synth rains glass shards; the bass arrives with a shudder when you thought it was there already. Soon the clouds part for a chorus of caustic charm (“You are my bitter rival/ But I need you for survival”), but that only makes the previous detonations seem louder.

This is your entry to a collection of deranged jock jams called *Bitter Rivals*, the New York duo Sleigh Bells’ third album in four years. If it sounds cartoonish, that’s the point. “Subtlety is not really a strength of ours,” says ax captain and bass/crunch composer Derek E. Miller. But he is not completely correct. A subtle rhythmic swing, a careful spaciousness and poise, was part of

what made Miller and singer Alexis Krauss’ 2010 debut *Treats* such a seductive listen. Its assault moved with the grace of a boxer; its punches, like those in “Kids” or “Rill Rill,” came with very careful timing. It was abrasive as hell, but also danceable, or at least nod-able — a brutal-sweet combination of metal, hip-hop, and pop that these two basically invented, and that earned them spots on plenty of year-end best lists.

But if the defining mission of this band is bringing pop sweetness and hard-rock coarseness and punishing beats into conflict and coitus with each other, you simply can’t do that as well as they can without a little subtlety. This was confirmed by last year’s *Reign of Terror*, where Sleigh Bells discarded much of its slinkiness. Their difficult second album was a wall of metal-guitar scrapes and rhythmic flogging, a painful bummer inspired by the death of Miller’s father. *Reign of Terror* wasn’t a bad album, but it was even less subtle than the first. And certainly much less fun. “I can’t listen to it all the way through,” Miller says of the record now. “It’s just overwhelmingly dark.”

Miller eventually came to terms with his loss, crawled out of his “very deep dark hole,” and put

the resulting creative energy into *Bitter Rivals*. This third album isn’t a revelation like *Treats* was (it couldn’t be; everyone who’s seen the latest iPhone 5c commercial has heard Sleigh Bells by now), but it thankfully uses the band’s ludicrous power to charming ends, rather than depressing or grating ones. Miller says the title is meant to suggest a poetic beauty in competition; so, fittingly, *Bitter Rivals* feels almost joyful. It restores a smidgen of *Treats*’ funkiness, though not quite enough.

Krauss contributed far more to this album than the band’s previous two, writing her own sleek vocal melodies and finally getting her voice high enough in the mix to have a chance at fighting off Miller’s snotty guitars. The best tracks here are the few where Miller shuts up those distorted Jacksons (at least intermittently) and lets Krauss conjure sultry ’90s R&B and millennial pop: The neck-snapping stop-start of “Young Legends”; the icy throb of “To Hell With You”; and, with a bit less success, the goofy glam-rap of “You Don’t Get Me Twice.” It’s too bad that Krauss sounds like she’s dueling against Miller in almost every second of “Sugarcane,” because her candy-coated melodies carry the song far

better than a nasal guitar.

Miller calls *Bitter Rivals* the first Sleigh Bells record that is “our record,” and is openly relieved at having Krauss’ increased involvement. “Now that she’s a part of it, it’s not just me, it’s this other thing completely,” he says. “I can sit back and appreciate it without having to feel like I’m looking in the mirror the whole time.” He still writes the band’s beats, instrumental parts, and lyrics. But *Bitter Rivals* suggests that the way forward for Sleigh Bells may be giving Krauss even more room to do her thing. The opening assault of the title track is where Miller’s guitar-and-synth stabs prove most effective; in a lot of other places, they seem either redundant or superfluous. Besides, Sleigh Bells has done the maximalist ear-shredding thing on three albums now. Since the band shows no sign of slowing the rapid pace of putting out an album a year — “If I try to take time off, it doesn’t work,” Miller says — perhaps its next evolution could be even more radical: turning down.

Sleigh Bells

8:30 p.m. Sunday, Oct. 20, at *Treasure Island Music Festival*. \$85-\$150; treasureislandfestival.com.



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MUSIC SIZZLE & FIZZLE

Highs and lows from the last week in S.F. music.

SIZZLE



Ian S. Port

■ **Thee Oh Sees** held court for three nights at the Chapel with help from out-of-towners the Blind Shake and OBN III's. The first night was a sweaty, smelly cauldron of rock 'n' roll chaos, and it made us feel a little more optimistic about the Mission, and S.F., and anarchic guitar music in general. Some shows are more than mere live music performances, and this was one of them.

■ A new record store opened last week in the Tenderloin. **RS94109** will sell new and used experimental and electronic vinyl, with a mix of dance records and those from genres like industrial, punk, and metal. The shop at 835 Larkin opened with DJ sets from Dark Entries label head Josh Cheon and the East Bay's Vereker.

■ Though it's now at the Knockout instead of Li Po, **Sweater Funk** still throws one of the best Sunday nights in the city. As we rediscovered last week, the '80s funk and groove-focused crew conjures a familial, unpretentious atmosphere that's refreshing in these headliner-obsessed, fashion-conscious times.

FIZZLE

■ Maybe the scariest thing about a **brain seizure** is the sound of it converted to tones in the human voice range. An audio clip released by Stanford scientists reminded us of ghostly lazer-bass, or a theremin with too much vibrato, or a haunting howl sample on repeat. It was the creepiest thing we heard all week.

■ Tricky pulled out of Treasure Island due to visa issues (he'll be replaced by Danny Brown), and industrial metal outfit Godflesh had to postpone its Oct. 23 Oakland date for the same reason. The latter's Justin Broadrick thinks the U.S. federal shutdown might be a factor in his delay, which is just one more reason to loathe those petty assmongers in D.C.

■ **Paris Hilton**'s new song is vapid even by Paris Hilton standards. "Good Time" sounds like something she made up as an 8-year-old, backed only by a generic dance beat and an intense sense of delusion. Unsurprisingly, Lil Wayne's feature doesn't make things smarter.

For full versions of the above stories and much more about S.F. music, check out **All Shook Down**, our music blog, at www.sfweekly.com/shookdown.



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\$10 (ROCK/POP)
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Honey Soundsystem

RIP HNY

The city's best party says goodbye to Sundays at the Holy Cow.

By Derek Opperman

For the past seven years, much of the forward momentum in San Francisco nightlife has come from Honey Soundsystem, a queer DJ collective comprised of DJ Pee Play (Jacob Sperber), Josh Cheon, Robot Hustle (Robert Yang), and Jason Kendig. Its strength has been most evident at Honey's weekly Sunday night residency at the Holy Cow, which many consider to be the best party in the city, offering a stylized atmosphere, familial vibe, and a top-notch soundtrack courtesy of some of the most respected underground house and techno DJs in the world. Unfortunately, all good things come to an end, and this Sunday marks the weekly's final installment before the Honey crew relaxes into a more sporadic and less venue-specific schedule.

Oct. 20 is a fitting date to end the party. This weekend marks what would have been the 63rd birthday of Patrick Cowley, the San Francisco hi-NRG pioneer whose work in the late '70s and early '80s (notably with Sylvester on "You Make Me Feel (Mighty Real)") made him one of the city's most celebrated dance music icons. Though Cowley died in 1982, Honey Soundsystem has long made it a tradition to honor his legacy with decked-out parties — last year, New York disco selector Daniel Wang flew out to guest DJ a Holy Cow decorated to feel like an immersive Cowley album cover — as

well as reissues of his out-of-print material.

In 2009, Honey re-pressed *Catholic*, an LP of post-punk from Cowley's pre-disco days. This Sunday, the party's going out with a bang by using its HNYTRX label to offer *School Daze*, a double LP-worth of obscure Cowley-scored gay porno music featuring esoteric names like "Pagan Rhythms," "Seven Sacred Pools," and "Zygote." For Cowley fans, it's a revelation, showing the producer at his most abstract and psychedelic peak, with melancholic synthetic soundscapes that feel like a meditative extension of his more well-known dancefloor-oriented workouts like "Menergy," or his trance-inducing 17-minute remix of

Donna Summer's "I Feel Love."

Considering the profile of Honey Soundsystem, and the fact the Cowley record is its biggest release yet, you can expect something special this weekend. But what exactly that will be is under wraps. We'll guess that there will be a whole lot of Cowley classics, some serious goodbyes, and some of the best party decor in San Francisco. And since it's Honey's last stand at the Holy Cow, the club has secured a temporary after-hours license, meaning you'll be able to keep the feeling going, one last time, until 4 a.m.

Honey Soundsystem at Holy Cow
9 p.m. Sunday, Oct. 20. \$10;
theholycow.com

OTHER WORTHY PARTIES THIS WEEK

Face and Public Works present:
DJ Harvey at Public Works, 9:30 p.m.
Friday, Oct. 18. \$10-\$15; publicsf.com
DJ Harvey isn't just another disc jockey, he's a cult figure with an obsessed following. Part of that is due to his clandestine warehouse disco parties in L.A., where he cues a ravey, nine-hour soundtrack of rare disco and house. He might not be able to play that long in a legal club, but even the condensed version will make a true believer of anybody.

Fred Falke at Mezzanine, 9 p.m.
Friday, Oct. 18. \$15-\$20;
mezzaninesf.com

In the late '90s, a new sound from France briefly took over the world. It was called French touch, and it offered a playfully Gallic, disco-indebted spin on house music. One of its premier practitioners is Fred Falke, a producer famous for his extremely clever sampling chops and funk-filled DJ sets.

Radiohead vs Daft Punk at Monarch
9 p.m. Thursday, Oct. 17. \$5-\$10;
monarchsf.com

Are you a fan of both Radiohead and Daft Punk? Then you're in luck, as Monarch has put together a new night that pits the two groups against each other, with DJs playing deep cuts and classics by both. Matt Haze kicks the night off with a warm-up set of Radiohead, followed by all Daft Punk from 11:30 p.m. on.

Saturday Night Soul Party at Elbo Room
10 p.m. Saturday, Oct. 19. \$5-\$10;
elbo.com

Electronic dance music is popular, but it's not the only kind of dance music out there. San Francisco also has a thriving '60s soul scene that's built around dive-bar parties filled with sweaty dancers in period-accurate attire. Saturday Night Soul Party is one of these events and, though its 7-inch soul grooves might seem esoteric, it's all about having an old-fashioned good time.

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OH LAND
SUN RAI

THU, OCT 24
RUSTED ROOT
GOODNIGHT, TEXAS
LORNE & THE WAYHIGHS

FRI, OCT 25
HE'S MY BROTHER
SHE'S MY SISTER
CAUGHT A GHOST
SONG PRESERVATION SOCIETY

SAT, OCT 26
THE MOTET
JOY & MADNESS

SUN, OCT 27
FEDERICO AUBELE
LISA ALMA

TUE, OCT 29
FOY VANCE
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SAT, NOV 2
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STICK FIGURE
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MON, NOV 4
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MUSIC TREASURE ISLAND MUSIC FESTIVAL



Stephanie Sian Smith

Pop Goes the Dance Track

British duo Disclosure shows us where pop is going in the 21st century.

By Ian S. Port

Every year, a few albums manage to seep out of whatever genre they ostensibly belong to and attain far broader appeal. One of those successes in 2013 has been the thrilling synthesis of house, pop, and U.K. Garage wrought by the brothers in English duo Disclosure. Buoyed by propulsive rhythms and electric melodies, their debut album, *Settle*, has leaped out of the world of club music and garnered the attention of a public eager to see where pop is going in the 21st century. Ahead of the band's set at Treasure Island, we talked to 22-year-old Guy Lawrence about Disclosure's song-focused approach to dance music, the exhaustion of touring during a breakthrough year, and why the band's skeptics — who've accused it of diluting and even exploiting underground styles — can shove it.

SF Weekly: Disclosure has blown up this year, and you seem to be playing everywhere. Do you ever get to sleep?

Guy Lawrence: Not really. We flew straight from Australia to [Seattle] yesterday, so the jet lag is mad.

I read that you played something like 37 festivals this year?
Forty-seven, I think, actually.

Does any one of these dozens of gigs stand out?

I'd say over here in the States, Coachella was probably one of the best moments of the whole year. We played in Central Park [in New York] as well the other week, and that was again a really big moment. Glastonbury was for us an amazing thing to do because we've watched that festival since we were children.

It was amazing just to be there, let alone play it.

Is it because of your musical backgrounds that your songs have more of a pop feel, rather than a dance-track feel?

Structure is really important to us, probably one of the most important things on the album. I think that is what differentiates it from normal house and club music, the fat layer of choruses and verses rather than big long intros and a buildup and a drop and a buildup and a drop. I love all that stuff, but I don't think in an album format that would really work. We spent a lot of time structuring the songs and cutting a lot of stuff out. We wanted [the album] to be a very quick, concise listen. It's always changing or moving, that was really important to us.

It seems like that pop appeal kind of got you in trouble with the dance-music heads, who are accusing you of diluting house music.

I mean, I don't really care about that stuff. Everybody's entitled to their opinion, but I'd say that's a very small percentage of people who've said that. The people who are really into their dance music and know their shit have more respect for the fact that we're able to do that. I think a lot of [the] reason why producers don't do that is because they just can't, you know? They don't know about writing pop songs. There was no way someone could say to me that a whole album of club music, of just instrumental club music, would be as successful as this one has been. That's why there's so little albums in dance music. It's a really difficult balance to try to achieve; that's why we spent so long on the structure side of things.

Songs like "White Noise" and "You & Me" also seem to have a lot of emphasis on melody.

We knew from the start we were working with Eliza [Doolittle] and Aluna [George], and those are big pop artists, so we wanted to make the most of their voices. That's why the melodies are so expressive. They also cover a really wide range — Howard [Lawrence; Guy's brother] always really likes to do that when he's working with a vocalist, like make sure he gets the best out of them. They're pretty hard songs to sing as well, man. I feel quite bad for them really. But we just do what's best for the song.

Do you work out the melodies with the vocalists, or just the lyrics?

We do the melodies and the vocals with them. We pick the theme, what we're going to talk about, and then we all just kind of sit in a room and just sing together and work out little bits on the keyboards, and then put it down.

Your parents are both musicians, right?

Yeah. I think that a big reason of why we write like that is because when we were growing up, like that's how we'd see them writing. I'd just see my dad sitting there with a guitar, playing some chords and just singing completely random stuff until he came up with something that he liked. And then he'd write it down. So that's just how I assumed people write songs.

What do you parents think of your music?

They get it, I think. They're not dance music heads in any way, or even electronic music really. So it's kind of a different world for them, but like I said with songs like "Latch" and "White Noise," because they're structured in that way, they can kind of relate to them a bit more than maybe songs that are a bit more for the club.

What's next for Disclosure?

I don't know. We're not really done with house music or garage music yet, so we'll probably keep making that for a bit. But definitely in the future I want to produce some hip-hop, and just around some other tempos really. Because we've been around the same tempo for a while now, and at the end of the day, no matter what anybody says about genres and sounds, dance music is mainly classified with speed. At the moment we're making things at house-music speed, but soon I want to make some stuff at slightly slower speeds.

Disclosure
4:20 p.m. Saturday, Oct. 19, at
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\$150; treasureislandfestival.com.

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MUSIC BAD TOILETS = BAD PARTY

"Shoulda Just Been Dancin', Mate"

The inimitable DJ Harvey on performing 11-hour DJ sets and why he doesn't like Shazam.

By Derek Opperman

Many DJs are respected, but few have the same kind of cult following as DJ Harvey. The British expat has a 30-year history as a disc jockey and party-thrower, with an astounding career that's involved such highs as a weekly residency at the original Ministry of Sound in London, forming the influential early-'90s Tonka Soundsystem rave crew in the U.K., and inspiring the recent cosmic disco revival with his marathon warehouse parties in downtown Los Angeles, where he lives. Throughout it all, his style has remained the same, incorporating humor, masterful DJ chops, and beautifully obscure music into sets that can run as long as 11 hours. He's playing Public Works this Friday, so we decided to call him up and see what makes him tick.



DJ Harvey

You're behind some of the best parties on the West Coast. What advice would you give someone trying to throw a party from scratch?

The most important thing is the bathrooms, the toilets. If your toilets are no good, your party's no good. Those conditions mean a hell of a lot. Second would be your security, they have to be polite and protect your people from idiots instead of threatening your people and being idiots themselves. Thirdly, try to get a good sound system.

What about the atmosphere? At your parties in L.A. or when you're guesting up here, you have a very specific, inviting kind of feeling that you convey. How do you go about creating that?

I think, really, less is more — maybe a mirror ball, a couple of lights, and some strobes. It's a natural thing that you have to let develop instead of force it. I mean, we don't have firework displays, a light show, or a particularly brutal sound system.

How important to the vibe is the narrative-driven, long-form style of playing that you have?

Not hugely. I don't map out my whole set or anything like that. I mean, when I DJ for six, or eight, or 10 hours, there's room to do an awful lot with the music. You can start ambient, then slowly build up to several peaks during an evening. When I'm in control I can also cleanse the dancefloor — give peo-

ple a break or a breather and then bring them back, and do that several times throughout the night. Then, if it ends early, you end on a high note. If it ends late, you let them out easy ... and by late, I mean 7, 8, 9, 10 in the morning.

You've played with so many respected DJs over the years as one of the residents at the original Ministry of Sound in London. Are there any DJs in particular that have influenced your playing?

Yes, but really it's the people I didn't hear, the ones that are still perfect in my imagination. Like, I never went to the ['80s New York institution] Paradise Garage, so I never had a shitty night there. I imagine it as just this perfect nightclub. You know, Larry Levan plays Dr. Buzzard's Original Savannah Band's "Sunshower," and turns all the sprinklers on so it rains in the nightclub, and everyone's crying and having sex. But at the same time, I'm not a great believer in [the phrase] "It's not how it used to be." I wouldn't want to look back in 20 years' time and say, well, actually 30 years before 20 years ago was when I had my old-school.

I've heard you say that before, but you still obviously look back to the past. How do you feel the present differs from the past?

One thing that I've noticed that's odd in recent times: You play a really good record, and instead of everyone or a certain amount of people actu-

ally losing themselves in the track, they stop dancing and start Shazaming. It kind of ruins what the record is supposed to do. It's like, "This is so great, I'm going to stop dancing and Shazam it."

Haven't you had your fair share of trainspotters in the past?

Yeah, I mean it used to be five deep. Before the Shazam thing they'd hold up their phones and record sections back to their answering machines. People ask me, "Does that bother you?" And no, it doesn't. That's how [those people] have a good time: by scratching their beards and Shazaming tracks.... But, to an extent, I love looking at those frustrated faces looking up from their Shazams, because it's either too new or too obscure to find out what it is. I'm like, "Haha, shoulda just been dancin', mate!"

Not going to lie, I've wanted to ask you about some of those tracks before.

Well, the easiest way to do it is come and ask me, "What was that record?" If someone wanted to know the title of a track, I'd be quite happy to give it up, if they make the effort to come up to me. You know, dance to it at the time and ask me after the show. I'll let you know: "It was number four, off a CD that some dude gave me in Japan, and I have no idea what it is."

DJ Harvey
 9:30 p.m. Friday, Oct. 18, at Public Works. \$12-\$15; publicsf.com.

MUSIC CLUB LISTINGS

Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfbay.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

WEDNESDAY 10/16

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Be Calm Honcho, Great Wilderness, All My Pretty Ones, 9 p.m., \$10.

DNA Lounge: 375 11th St., San Francisco. Modern English, Stripmall Architecture, In Letter Form, 8:30 p.m., \$15-\$20.

El Rio: 3158 Mission, San Francisco. King City, The Dead Westerns, The Mano Cherga Band, 9 p.m., \$7.

Elbo Room: 647 Valencia, San Francisco. Quintron

& Miss Pussycat, zZz, Cave, The Vinyl Avenger, 9 p.m., \$10-\$12.

Hemlock Tavern: 1131 Polk, San Francisco. Buck Biloxi & The Fucks, Bad Coyotes, Courtney & The Crushers, 8:30 p.m., \$6.

The Knockout: 3223 Mission, San Francisco. Reliics, The One & Only Parker Frost, Beard Summit, 9:30 p.m., \$6.

Milk Bar: 1840 Haight, San Francisco. That Ghost, Golden Drugs, Halcyonaire, 8:30 p.m., \$5 (free with RSVP).

Monarch: 101 6th St., San Francisco. The Hangover Brigade, That's Not Her, Voodoo Switch, Darling Gungel, 8 p.m., \$8.

CONCERTS

WEDNESDAY 10/16

The Dodos: W/ Dustin Wong, 8 p.m., \$21. Great American Music Hall, 859 O'Farrell, San Francisco.

Jorge Drexler: 7:30 p.m., \$25-\$45. SFJAZZ Center, 205 Franklin St., San Francisco.

Pepper: W/ RDGLDGRN, Makua Rothman, 8 p.m., \$22.50. Warfield Theatre, 982 Market, San Francisco.

Scream It Like You Mean It 2013: W/ Story of the Year, Like Moths to Flames, Hawthorne Heights, Capture the Crown, Set It Off, I Am King, 6:30 p.m., \$20-\$23. The Regency Ballroom, 1290 Sutter, San Francisco.

Frank Turner: W/ The Smith Street Band, Koo Koo Kanga Roo, 8 p.m., \$20-\$29 advance. The Fillmore, 1805 Geary, San Francisco.

THURSDAY 10/17

Blues Traveler: 8 p.m., \$29.50-\$41.50 advance. The Fillmore, 1805 Geary, San Francisco.

Junip: W/ Moses Sumney, 8 p.m., \$25. Bimbo's 365 Club, 1025 Columbus, San Francisco.

John Medeski: 7:30 p.m., \$25-\$45. SFJAZZ Center, 205 Franklin St., San Francisco.

Lionel Richie: 7:30 p.m., \$49.50-\$125. SAP Center, 525 W. Santa Clara St., San Jose.

FRIDAY 10/18

City and Colour: W/ The Paper Kites, 8 p.m., \$32.50. Fox Theater - Oakland, 1807 Telegraph, Oakland.

Clairy Browne & The Bangin' Rackettes: W/ The Ironsides featuring Gene Washington, 9 p.m., \$18-\$20. Bimbo's 365 Club, 1025 Columbus, San Francisco.

Chris Cornell: W/ Bhi Bhiman, 8 p.m., \$29.50-\$74.50 advance. Nob Hill Masonic Auditorium, 1111 California, San Francisco.

Robert Glasper Experiment: 7 p.m. and 9:30 p.m., \$20-\$60. SFJAZZ Center, 205 Franklin St., San Francisco.

Paramore: W/ Metric, Hellogoodbye, 7 p.m., \$38-\$59.75 advance. SAP Center, 525 W. Santa Clara St., San Jose.

The White Buffalo: 9 p.m., \$16. Great American Music Hall, 859 O'Farrell, San Francisco.

SATURDAY 10/19

America's Got Talent Live: 7:30 p.m., \$25-\$52 advance. Nob Hill Masonic Auditorium, 1111 California, San Francisco.

Michel Camilo: 7:30 p.m., \$25-\$45. SFJAZZ Center, 205 Franklin St., San Francisco.

Clara C: W/ Aijia, 7 p.m., \$17. Great American Music Hall, 859 O'Farrell, San Francisco.

Karl Denson's Tiny Universe with Zach Deputy

and the Cosmic Horns: A Ray Charles Boogaloo Dance Party: 9 p.m., \$25-\$35 advance. The Fillmore, 1805 Geary, San Francisco.

Slum Village: 9 p.m., \$18-\$40 advance. Venue, 420 14th St., Oakland.

Super Diamond: W/ This Charming Band, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, San Francisco.

Treasure Island Music Festival - Day 1: W/ Atoms for Peace, Major Lazer, Little Dragon, Phantogram, Holy Ghost!, Tricky, Disclosure, DJ Falcon, Poolside, Adult., Robert DeLong, Giraffage, Antwon, 11 a.m., \$85 (or \$150-\$275 for two-day festival pass). Treasure Island, off the Bay Bridge, San Francisco.

SUNDAY 10/20

Michel Camilo: 4 p.m., \$25-\$55. SFJAZZ Center, 205 Franklin St., San Francisco.

Goblin: W/ Secret Chiefs 3, DJ Omar (Note: show moved from the Regency Ballroom), 8 p.m., \$28-\$75. Warfield Theatre, 982 Market, San Francisco.

Gwar: W/ Whitechapel, Iron Reagan, A Band of Orcs, 7:30 p.m., \$25-\$28. The Regency Ballroom, 1290 Sutter, San Francisco.

Norm Lewis: 5 p.m., \$43-\$48. The Fairmont Hotel, 950 Mason, San Francisco.

S.F. Opera: Falstaff: 2 p.m., \$23-\$357. War Memorial Opera House, 301 Van Ness, San Francisco.

Timeflies: W/ Chiddy Bang, T. Mills, 8 p.m., \$25-\$35. The Fillmore, 1805 Geary, San Francisco.

Treasure Island Music Festival - Day 2: W/ Beck, Animal Collective, James Blake, Sleight Bells, STRFKR, Japandroids, Real Estate, Lord Huron, Haim, Palma Violets, Cayucas, Io Echo, Deep Sea Diver, 11 a.m., \$85 (or \$150-\$275 for two-day festival pass). Treasure Island, off the Bay Bridge, San Francisco.

MONDAY 10/21

Passion Pit: W/ The Joy Formidable, 8 p.m., \$45. Fox Theater - Oakland, 1807 Telegraph, Oakland.

Robi Draco Rosa: 8 p.m., \$32. The Regency Ballroom, 1290 Sutter, San Francisco.

The Sounds: 8 p.m., \$25-\$35 advance. The Fillmore, 1805 Geary, San Francisco.

TUESDAY 10/22

Laura Marling: W/ Willy Mason, 8 p.m., \$25. Great American Music Hall, 859 O'Farrell, San Francisco.

Okkervil River: W/ Matthew E. White, 8 p.m., \$25-\$35 advance. The Fillmore, 1805 Geary, San Francisco.

Kanye West: W/ Kendrick Lamar, 7:30 p.m., \$28-\$168.45 advance. SAP Center, 525 W. Santa Clara St., San Jose.

Brian Wilson & Jeff Beck: 8 p.m., \$39.50-\$149.50. Paramount Theatre, 2025 Broadway, Oakland.

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MUSIC & DANCING

SAT 10/19 5:30-8:30PM (WEATHER PERMITTING)
SATURDAY SALSA N'RUMBA

SUN 10/20 5:30-8:30PM (WEATHER PERMITTING)
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Slim's: 333 11th St., San Francisco. Wavves, King Tuff, Jacuzzi Boys, 8 p.m., \$21.

DANCE

The Cafe: 2369 Market, San Francisco. "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: 1190 Folsom, San Francisco. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
The EndUp: 401 Sixth St., San Francisco. "Tainted Techno Trance," 10 p.m.
F8: 1192 Folsom St., San Francisco. "Housepitality," w/ Mike Dearborn, Rich Korach, Victor Vega, Mike Bee, 9 p.m., \$5-\$10.
Lookout: 3600 16th St., San Francisco. "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Madrone Art Bar: 500 Divisadero, San Francisco. "Rock the Spot," 9 p.m., free.
Make-Out Room: 3225 22nd St., San Francisco. "Burn Down the Disco," w/ DJs Zshy-shy & Melt w/U, Third Wednesday of every month, 9 p.m., free.
Q Bar: 456 Castro, San Francisco. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.
Showdown: 10 Sixth St., San Francisco. "Nokturnal,"

w/ DJs Coyle & Gonya, Third Wednesday of every month, 9 p.m., free.

HIP-HOP

DNA Lounge: 375 11th St., San Francisco. Kid Ink, Rico Dolla, DJ P-Ink, 8 p.m., \$21.50-\$25.
Double Dutch: 3192 16th St., San Francisco. "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.
Skylark Bar: 3089 16th St., San Francisco. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Cafe Du Nord: 2170 Market, San Francisco. San Fermin, Snow Angel, Luke Sweeney, 8:30 p.m., \$10.
Hotel Utah: 500 Fourth St., San Francisco. Ernie Halter, Adam Levy, 8 p.m., \$15.
The Lost Church: 65 Capp St., San Francisco. Addie & The Subtrax, 8 p.m., \$10.
Plough & Stars: 116 Clement, San Francisco. Daniel Seidel, 9 p.m.
Thee Parkside: 1600 17th St., San Francisco. Jay



Cream of Beat

GINGER BAKER

7:30 p.m. and 9:30 p.m. Saturday and 7 p.m. Sunday, Oct. 19-20, at Yoshi's Oakland. \$34-\$43; www.yoshis.com/oakland

Had rock drummer Ginger Baker keeled over dead from a heroin overdose during his late '60s stint with virtuoso power trio Cream, his work with that band alone would have earned him membership into the Rock and Roll Hall of Fame. An endlessly inventive percussion whirlwind inspired by jazz giants Gene Krupa and Buddy Rich, Baker created a new vocabulary for rock drummers with Cream and subsequent supergroup Blind Faith before heading into new territory with his horn-powered fusion ensemble Air Force and landmark world-music collaborations with Afrobeat pioneer Fela Kuti. While he would return to rock during the '80s and '90s with space explorers Hawkwind, John Lydon's Public Image Ltd., and blues-drenched threesome Masters of Reality, Baker's own groups have mostly focused on a mix of African polyrhythms and jazz. On the heels of the acclaimed documentary *Beware of Mr. Baker*, the notoriously cantankerous drummer brings his new quartet featuring onetime James Brown saxophonist Pee Wee Ellis to Yoshi's Oakland this week. **Dave Pehling**

Northington, E Minor & The Dirty Diamonds, The Up & Down, 8 p.m., \$5.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro At Les Joullins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.
Le Colonial: 20 Cosmo, San Francisco. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Pier 23 Cafe: Pier 23, San Francisco. Judy Hall Trio, 6 p.m., free.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Steve Lehman Trio, 8 p.m., \$21.
Zingari: 501 Post, San Francisco. Sherri Roberts, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. Timba Dance Party, w/ DJ WaltDizg, 10 p.m., \$5.
Cafe Cocomo: 650 Indiana, San Francisco. "Bachata-licious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.
Pachamama Restaurant: 1630 Powell, San Francisco. "Cafe LatinoAmericano," 8 p.m., \$5.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. HowelDevine, 7 & 9 p.m., \$15.
The Royal Cuckoo: 3202 Mission, San Francisco. Big Bones & Chris Siebert, 7:30 p.m., free.
The Saloon: 1232 Grant, San Francisco. Leah Tysse, 9:30 p.m.

SOUL

Boom Boom Room: 1601 Fillmore, San Francisco. "Soul Train Revival," w/ "Ziek" McCarter, Third Wednesday of every month, 9:30 p.m., \$5.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. "Soulection: The Sound of Tomorrow," w/ Joe Kay, AbJo, Andre Power, Mikos Da Gawd, The Whooligan, 9 p.m., \$5-\$10.

THURSDAY 10/17

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Couches, Mosshead, Li Xi, Buzzmutt, 9 p.m., \$10.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Animal Party, Acacia, Blissess B, 8:30 p.m., \$7-\$10.
California Academy of Sciences: 55 Music Concourse, San Francisco. Treasure Island NightLife, w/ Thao & The Get Down Stay Down, Push the Feeling DJs, more, 6-10 p.m., \$10-\$12.
The Chapel: 777 Valencia St., San Francisco. Sensations, Tea Leaf Trio, 9 p.m., \$12-\$15.
DNA Lounge: 375 11th St., San Francisco. Dying Fetus, Exhumed, Abiotic, Hemotoxin, Waking the Cadaver, DJ Rob Metal, 6:30 p.m., \$14-\$20.
S.F. Eagle: 398 12th St., San Francisco. Thursday Nite Live: Wymond Miles, Pure Bliss, Dirty Ghosts, 9 p.m.
El Rio: 3158 Mission, San Francisco. Yours, Rawdad, The Green Door, 8 p.m., \$5.
Milk Bar: 1840 Haight, San Francisco. Solwave, Rags & Ribbons, Turn Me On Dead, 9 p.m., \$8-\$10.
Slim's: 333 11th St., San Francisco. Death Angel, He-then, Transition, My Victim, 8 p.m., \$24.
Thee Parkside: 1600 17th St., San Francisco. Drag the River, Uke-Hunt, Frankie Boots & The County Line, 9 p.m., \$12.

DANCE

Audio Discotech: 316 11th St., San Francisco. "Phonic," w/ Paris & Simo, 9:30 p.m., \$10 advance.
Aunt Charlie's Lounge: 133 Turk, San Francisco. "Tubestack Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
The Cafe: 2369 Market, San Francisco. "iPan Dulce!," 9 p.m., \$5.
Cat Club: 1190 Folsom, San Francisco. "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
The Cellar: 685 Sutter, San Francisco. "XO," w/ DJs Astro & Rose, 10 p.m., \$5.
Elbo Room: 647 Valencia, San Francisco. "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and live guests,

9:30 p.m., \$5-\$8.

Madrone Art Bar: 500 Divisadero, San Francisco. "Night Fever," 9 p.m., \$5 after 10 p.m.

Mighty: 119 Utah, San Francisco. "FunkBox," w/ Tony Touch, DJ Shortkut, Jayvi Velasco, 9 p.m., \$5 before 10:30 p.m.

Monarch: 101 6th St., San Francisco. "The Music of Daft Punk vs. The Music of Radiohead," w/ DJs Matt Haze & Motion Potion, 9 p.m., \$5 advance.

Ruby Skye: 420 Mason, San Francisco. "Awakening," w/ Shogun, 9 p.m., \$15-\$20 advance.

Vessel: 85 Campton, San Francisco. "Base," w/ Behrouz, 10 p.m., \$5-\$10.

HIP-HOP

The EndUp: 401 Sixth St., San Francisco. "Cypher," w/ resident DJ Big Von, 10 p.m., \$5-\$10.

Make-Out Room: 3225 22nd St., San Francisco. "Chub-E-Freeze," w/ DJ Big Nate, 9 p.m., free.

Mezzanine: 444 Jessie, San Francisco. Yo Gotti, Ca\$h Out, 9 p.m., \$25-\$40.

Skylark Bar: 3089 16th St., San Francisco. "Peaches,"

w/lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. The Barbary Ghosts, Adam Kirk, Olive Mitra, Vikesh Kapoor, 8 p.m., \$7-\$10.

Atlas Cafe: 3049 20th St., San Francisco. The Kentucky Twisters, 8 p.m., free.

Cigar Bar & Grill: 850 Montgomery, San Francisco. The Neckbeard Boys, 8 p.m.

The Lost Church: 65 Capp St., San Francisco. Melissa Phillips, Matthew Hansen, 8 p.m., \$10.

Plough & Stars: 116 Clement, San Francisco. Emperor Norton Céilí Band, 9 p.m.

JAZZ

Cafe Claude: 7 Claude, San Francisco. Mad & Eddie Duran Trio, 7:30 p.m., free.

Cafe Royale: 800 Post, San Francisco. Tristan Norton's Knew Quartet, 9 p.m.

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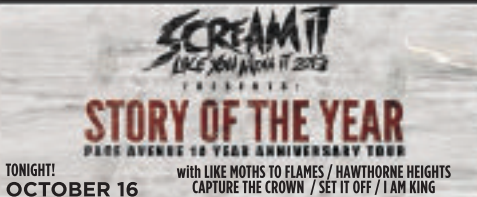
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The Independent: 628 Divisadero, San Francisco. Mehliana featuring Brad Mehldau & Mark Guilliana, DJ Harry Duncan, 8 p.m., \$25.

Le Colonial: 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30 p.m.

Pier 23 Cafe: Pier 23, San Francisco. Primavera, 7 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco. Charlie Siebert & Chris Siebert, 7:30 p.m., free.

Zingari: 501 Post, San Francisco. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. "Pa'Lante!," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.

Cafe Cocomo: 650 Indiana, San Francisco. Avance, DJ Hong, 8 p.m., \$12.

Pachamama Restaurant: 1630 Powell, San Francisco. "Jueves Flamencos," 8 p.m., free.

BLUES

50 Mason Social House: 50 Mason, San Francisco. Bill Phillippe, 5:30 p.m., free.

Biscuits and Blues: 401 Mason, San Francisco. Laurie Morvan Band, 7 & 9 p.m., \$15.

The Saloon: 1232 Grant, San Francisco. Chris Ford, 4 p.m.; Wendy DeWitt, 9:30 p.m.

EXPERIMENTAL

The Luggage Store: 1007 Market, San Francisco. Y2K13 International Live Looping Festival, w/ Lucid Brain Integrative Project, Andre LaFosse, John Connell, Henry Kaiser, 8 p.m., \$6-\$10.

FRIDAY 10/18

ROCK

Amnesia: 853 Valencia, San Francisco. Trapdoor Social, Twig & The Berries, 6:30 p.m., \$7.

Bottom of the Hill: 1233 17th St., San Francisco. The

Trophy Fire, Eyes on the Shore, Belle Noire, 9:30 p.m., \$10-\$12.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Sleepy Sun, Light Fantastic, Dylan Shearer, 9 p.m., \$10-\$12.

Cafe Du Nord: 2170 Market, San Francisco. Petty Theft, The Gravel Spreaders, 9 p.m., \$15.

The Chapel: 777 Valencia St., San Francisco. Crystal Stilts, Widowspeak, Pure Bathing Culture, 9 p.m., \$18-\$20.

Connecticut Yankee: 100 Connecticut, San Francisco. Blue Genes, Hyper Buzz, The Funeral Kings, 10 p.m., \$10.

DNA Lounge: 375 11th St., San Francisco. Decide, Broken Hope, Disgorge, Necronomicon, Apocryphon, 7 p.m., \$19-\$22.

El Rio: 3158 Mission, San Francisco. Friday Live: Le Fomo, DJ Emotions, 10 p.m., free.

Hemlock Tavern: 1131 Polk, San Francisco. Minot, Carta, Goldring/Thompson, 9:30 p.m., \$6.

Hotel Utah: 500 Fourth St., San Francisco. Rogue Valley, Minor Kingdom, Akron Engine, 9 p.m., \$10.

The Independent: 628 Divisadero, San Francisco.

Treasure Island Night Show: Typhoon, Wild Ones, 9 p.m., \$15-\$17.

Milk Bar: 1840 Haight, San Francisco. Swoon, Claire on a Dare, Black Carl, Gentlemen's Heroes, Jack Littman, 8 p.m., \$8.

Rickshaw Stop: 155 Fell, San Francisco. Braids, Hundred Waters, Kodak to Graph, 9 p.m., \$12-\$14.

DANCE

1015 Folsom: 1015 Folsom St., San Francisco. "Trap City," w/ Gladiator, Swizzymack, UltraViolet, Napsty, Lé Swndle, Teleport, Shake Shakir, Samo Sound Boy, Jerome LOL, 10 p.m., \$15 advance.

Audio Discotech: 316 11th St., San Francisco. Marques Wyatt, C.J. Larsen, 9:30 p.m.

The Cafe: 2369 Market, San Francisco. "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.

Cat Club: 1190 Folsom, San Francisco. "The Witching Hour," w/ DJs Sage, Daniel Skellington, Xander, and Joe Radio, 9:30 p.m., \$7 (\$3 before 10 p.m.).

The EndUp: 401 Sixth St., San Francisco. "Fever," 10 p.m., free before midnight.

Lookout: 3600 16th St., San Francisco. "HYSL," 9 p.m., \$3.

Madrone Art Bar: 500 Divisadero, San Francisco. "That '80s Show," w/ DJs Dave Paul & Jeff Harris, Third Friday of every month, 9 p.m., \$5.

Mezzanine: 444 Jessie, San Francisco. "Fools in the Night," w/ Fred Falke, The Knocks, Nitepal, 9 p.m., \$15-\$20.

Mighty: 119 Utah, San Francisco. Boy George (DJ set), Marc Vedo, DJ Nikita, 9 p.m., \$30 advance.

Monarch: 101 6th St., San Francisco. Dirty Vegas, Urulu, Kirin Rider, 9:30 p.m., \$10-\$20 advance.

Neck of the Woods: 406 Clement St., San Francisco. Stepdad, Story of the Running Wolf, Say Say, 9 p.m., \$10-\$12.

Public Works: 161 Erie, San Francisco. "Face," w/ DJ Harvey, Eug (in the main room), 9:30 p.m., \$12-\$15; "One Night, One Roof," w/ Jolene, Von Kiss, Chloe, Rachel, Winter, Ms. Jackson, Niki-C, and China G (in the OddJob Loft), 10 p.m., \$5-\$10.

Ruby Sky: 420 Mason, San Francisco. BT, 9 p.m., \$25.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. "Batcave S.F.," w/ DJs Lori Lust, Burning Skies, and Obsidian, 9:30 p.m., \$5.

HIP-HOP

Elbo Room: 647 Valencia, San Francisco. Z-Man & Agent Strik9, Awol One, Trunk Drank, Grand Killa Con, DJ Quest, 10 p.m., \$10.

John Collins: 138 Minna, San Francisco. "Juicy," w/ DJ Ry Toast, Third Friday of every month, 10 p.m., \$5 (free before 11 p.m.).

Showdown: 10 Sixth St., San Francisco. "Fresh to Def Fridays: A Tribute to Yo! MTV Raps," w/ resident DJs Boom Bostic, Inkfat, and Hay Hay, Third Friday of every month, 10 p.m.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Geoff Baker & Lesley Greer, 7 p.m.

The Lost Church: 65 Capp St., San Francisco. Squid Inc., 8 p.m., \$10.

Plough & Stars: 116 Clement, San Francisco. "Bluegrass Bonanza," w/ The Bluegrass Revolution, Nobody from Nashville, 9 p.m., \$6-\$10.

JAZZ

Biscuits and Blues: 401 Mason, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10 p.m., \$20.

Cafe Claude: 7 Claude, San Francisco. Jerry Oakley Trio, 7:30 p.m., free.

Cafe Royale: 800 Post, San Francisco. George Cot-sirilos Trio, 9 p.m.

Jazz Bistro At Les Joullins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.



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WYMOND MILES

With *Dirty Ghosts* and *Pure Bliss*. 9 p.m. Thursday, Oct. 17, at the S.F. Eagle. \$8; sf-eagle.com.

Although best known for his gorgeous leads and glacial sustain in local guitar-pop romantics the Fresh & Onlys, **Wymond Miles**' solo career is on an impressive ascent. His debut last year, *Under the Pale Moon*, dealt in ornate and lofty arrangements tempered by the drama of '80s goth rock. With a haircut eerily like some lost early-'90s member of Nick Cave and the Bad Seeds, Miles has an expressive and distinct voice that carries lyrics rife with literary symbolism and mystical indulgence. Miles' sophomore release, *Cut Yourself Free*, peels back the instrumental layers to animate the characters in his lyrics. Clearly, Miles' uniqueness and versatility as a solo artist is at the very least tantamount to his contributions in the Fresh & Onlys.

Sam Lefebvre

The Stud: 399 Ninth St., San Francisco. "Squirrly Bloody Squirrly," w/ DJs Trevor Sigler & Joe Pickett, 9 p.m., \$5.

Temple: 540 Howard, San Francisco. "Crush," w/ Roman Rosati, Lorentzo, SkOstep, more, 10 p.m., \$20.

HIP-HOP

111 Minna Gallery: 111 Minna St., San Francisco. "Shine," Third Saturday of every month, 10 p.m.

John Collins: 138 Minna, San Francisco. "The Bump," w/ The Whooligan, Third Saturday of every month, 10 p.m., free.

The Knockout: 3223 Mission, San Francisco. "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, Third Saturday of every month, 10 p.m., \$5.

Showdown: 10 Sixth St., San Francisco. "Purple," w/ resident DJs ChaunceyCC & Party Pablo, Third Saturday of every month, 10 p.m.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. "Bazaar Stock No. 6," w/ Jerry Hannan, Andrew Blair, Maurice Tani, Tom Rhodes, The Plastic Arts, Ash Thursday, Benjamin Brown, Claes Cem, Brandon Zahursky, Whitney Myer, Jefferson Bergey, Matthew Hansen, Jamie Clark, Aaron Ford, Hand Me Down, Gentry Bronson, Jean Marc, Kate Kilbane, Scott Mickelson, Alan Monasch, Beth Marlin, The Welcome Matt, K.C. Turner, Nathan Dennen, Owen Roberts, Robin Galante, Dane Ohri, Jeff Desira, Janeen Leah, David Colon, Wesley Woo, Joey Wolpert, Rebecca Cross, Clay Bell, Brad Brooks, Thunderegg, 10 a.m., free.

Hotel Utah: 500 Fourth St., San Francisco. Bermudian Aggression, The Highway Poets, Bones of a Feather, 9 p.m., \$10.

Plough & Stars: 116 Clement, San Francisco. Jenny Kerr Band, 9 p.m.

The Riptide: 3639 Taraval, San Francisco. Crackerjack Preacher, 9:30 p.m., free.

JAZZ

Cafe Claude: 7 Claude, San Francisco. Belinda Blair, 7:30 p.m., free.

The Emerald Tablet: 80 Fresno St., San Francisco. Kellye Gray with Erik Jekabson, Randy Porter, John Wiitala, and Akira Tana, 8 p.m., \$5-\$10.

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

The Rite Spot Cafe: 2099 Folsom, San Francisco. Mr. Lucky & The Cocktail Party, 9 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco. Wil Blades & Jack Tone Riordan, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco. Pascal Bokar Group, 7:30 p.m., \$8.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9 p.m.

Zingari: 501 Post, San Francisco. Chris Duggan, 8 p.m., free.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., San Francisco. "Pura," 9 p.m., \$20.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. La Misa Negra, La Chamba, 9 p.m., \$12-\$15.

Cafe Cocomo: 650 Indiana, San Francisco. Orquesta

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Cali Thornhill-Dewitt

Borinquen, DJ Luis Medina, 8 p.m., \$15.
Cigar Bar & Grill: 850 Montgomery, San Francisco. Orquesta La Clave, 8 p.m.
Make-Out Room: 3225 22nd St., San Francisco. “El SuperRitmo,” w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.
Public Works: 161 Erie, San Francisco. “Non Stop Bhangra: 9-Year Anniversary,” w/ DJ Jimmy Love, DJ Anjali & The Incredible Kid, Nix Bhachu, Pavit & Mehul, Dholrhythms dance troupe, more (in the main room), 9 p.m., \$10-\$15.
The Ramp: 855 Terry Francois, San Francisco. N’Rumba, 5:30 p.m.
Roccapulco Supper Club: 3140 Mission, San Francisco. Alexis y Fido, 8 p.m., \$40.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Delta Wires, 7:30 & 10 p.m., \$20.
Lou’s Fish Shack: 300 Jefferson St., San Francisco. Willie G, 8:30 p.m.
The Saloon: 1232 Grant, San Francisco. Tony Perez & Second Hand Smoke, Third Saturday of every month, 4 p.m.; Curtis Lawson, 9:30 p.m.

SOUL

Elbo Room: 647 Valencia, San Francisco. “Saturday Night Soul Party,” w/ DJs Lucky, Phengren Oswald, and Paul Paul, Third Saturday of every month, 10 p.m., \$10 (\$5 in formal attire).
Yoshi’s San Francisco: 1330 Fillmore, San Francisco. The Dramatics featuring L.J. Reynolds, 8 & 10 p.m., \$35-\$40.

SUNDAY 10/20

ROCK

The Chapel: 777 Valencia St., San Francisco. Carbon Leaf, 9 p.m., \$15.
DNA Lounge: 375 11th St., San Francisco. A Skylit Drive, For All Those Sleeping, Wolves at the Gate, Incredible Me, Pvrís, 6 p.m., \$15.
El Rio: 3158 Mission, San Francisco. Wavewell, Dispel, Midnight Sons, DJ Al Lover, 8 p.m., \$5.
The Stud: 399 Ninth St., San Francisco. Parae, Tyler Holmes, Detach Dolls, DJ Eric Roberts, 9 p.m., \$5.
Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. Stephen Brodsky, Noah Landis, Miserable, 7:30 p.m., \$8.

DANCE

BeatBox: 314 11th St., San Francisco. “Tea-Rex: A Monthly Tea Dance for Men,” w/ DJ John LePage, 4-9 p.m., \$5-\$10.
Elbo Room: 647 Valencia, San Francisco. “Dub Mission,” w/ Wisdom, DJ Sep, Vinnie Esparza, 9 p.m., \$6 (free before 9:30 p.m.).
F8: 1192 Folsom St., San Francisco. “Stamina Sundays,” w/ Gridlok & Prolix, Methodus, Calculon, Flaco, 10 p.m., free.
Holy Cow: 1535 Folsom, San Francisco. “Honey

Sundays: Closing Party,” w/ Honey Soundsystem, quests, 9 p.m., \$10.
The Knockout: 3223 Mission, San Francisco. “Sweater Funk,” 10 p.m., free.
Monarch: 101 6th St., San Francisco. Kris Wadsworth, Tyrel Williams, Jimmy B, Bells & Whistles, 9 p.m., \$10.
Neck of the Woods: 406 Clement St., San Francisco. Chrome Sparks, 9 p.m., \$10-\$12.
The Parlor: 2801 Leavenworth, San Francisco. DJ Marc deVascelos, 10 p.m., free.

ACOUSTIC

Bottom of the Hill: 1233 17th St., San Francisco. Twin Forks, Matrimony, Branches, 7:30 p.m., \$13.50-\$16.
BrainWash Cafe & Laundromat: 1122 Folsom, San Francisco. Steve Subrizi, Jennie Buss, Emma Back, 6 p.m., free.
Cafe Du Nord: 2170 Market, San Francisco. Trevor Garrod, Stephen Cogswell, Miner, 8 p.m., \$10.
Lou’s Fish Shack: 300 Jefferson St., San Francisco. Sam Johnson, 4 p.m.
Plough & Stars: 116 Clement, San Francisco. Seisiún with Marla Fibish, Erin Shrader, and Richard Mandel, 9 p.m.

JAZZ

Bottle Cap: 1707 Powell, San Francisco. Terry Disley’s Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro At Les Joullins: 44 Ellis, San Francisco. Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.
The Riptide: 3639 Taraval, San Francisco. The Cotton-tails, Third Sunday of every month, 7:30 p.m., free.
The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free.
Yoshi’s San Francisco: 1330 Fillmore, San Francisco. Sixth Annual San Francisco Filipino American Jazz Festival, w/ Melissa Morgan, Yolanda Quandt, Winston Raval, and Richie Quirino, 6 p.m., \$35-\$40.
Zingari: 501 Post, San Francisco. Amanda Addleman, 7:30 p.m., free.

INTERNATIONAL

Atmosphere: 447 Broadway, San Francisco. “Hot Bachata Nights,” w/ DJ El Guapo, 5:30 p.m., \$10 (\$15-\$20 with dance lessons).
Croatian American Cultural Center: 60 Onondaga, San Francisco. San Francisco Croatian Heritage Festival, w/ Sinovi Tamburitza Orchestra, 1 p.m., \$10-\$15.
Pier 23 Cafe: Pier 23, San Francisco. Mario Flores Band, 6 p.m., free.
The Ramp: 855 Terry Francois, San Francisco. Orquesta Taino, 5:30 p.m.

BLUES

Amnesia: 853 Valencia, San Francisco. HowellDevine, 8:30 p.m., \$7-\$10.
Biscuits and Blues: 401 Mason, San Francisco. Wayne Sharp & The Sharpshooters, 7 & 9 p.m., \$15.
The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.; Silvia C, 9:30 p.m.
Swig: 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9 p.m.

EXPERIMENTAL

Musicians Union Local 6: 116 Ninth St., San Francisco. JAJFTO, Lords of Outland, 7:30 p.m., \$8-\$10.

MONDAY 10/21

ROCK

The Chapel: 777 Valencia St., San Francisco. Hunx & His Punx, Wet Drag, 9 p.m., \$12-\$14.
El Rio: 3158 Mission, San Francisco. Sweat Lodge, Balms, Dem Rays, 7 p.m., \$5.
Elbo Room: 647 Valencia, San Francisco. Capsula, 9 p.m.
The Knockout: 3223 Mission, San Francisco. Charlie Megira, Primitive Hearts, Michael & The Strange Land, Pre-Legendary, 9 p.m., \$5.

DANCE

DNA Lounge: 375 11th St., San Francisco. “Death Guild,” 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: 456 Castro, San Francisco. “Wanted,” w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: 424 Haight, San Francisco. “Vienetta Discotheque,” w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Windy Hill, Third Monday of every month, 9 p.m., free.
Cafe Du Nord: 2170 Market, San Francisco. Myra Flynn, 8 p.m., \$10-\$12.
Hotel Utah: 500 Fourth St., San Francisco. Open mic with Brendan Getzell, 8 p.m., free.
Make-Out Room: 3225 22nd St., San Francisco. “Sad Bastard Club,” w/ Corey Allen Porter, Mia d’Bruzzi, Joel Robinow, Danny Pearson, Tom Heyman., 7:30 p.m., free.
The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.

JAZZ

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.
Sheba Piano Lounge: 1419 Fillmore, San Francisco. City Jazz Instrumental Jam Session, 8 p.m.
The Union Room at Biscuits and Blues: 401 Mason, San Francisco. The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

REGGAE

Skylark Bar: 3089 16th St., San Francisco. “Skylarking,” w/ 1&1 Vibration, 10 p.m., free.

BLUES

Jazz Bistro At Les Joullins: 44 Ellis, San Francisco. Bohemian Knuckleboogie, 7:30 p.m., free.
The Saloon: 1232 Grant, San Francisco. The Bachelors, 9:30 p.m.

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SOUL

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

TUESDAY 10/22

ROCK

Amnesia: 853 Valencia, San Francisco. Major Powers & The Lo-Fi Symphony, El Elle, Michael Glines, 9 p.m., \$8-\$10.

Bottom of the Hill: 1233 17th St., San Francisco. Tiny Little Blackouts, Fleeting Trance, Bedrock Radio, 8:30 p.m., \$8.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. The Garden, The Lovely Bad Things, Bicycle Day, 9 p.m., \$7-\$10.

Cafe Du Nord: 2170 Market, San Francisco. Rook & The Ravens, Spider Heart, Unruly Things, 7:30 p.m., \$10.

El Rio: 3158 Mission, San Francisco. Spaceships, Cash for Gold, On&On&On, 7 p.m., \$5.

Hotel Utah: 500 Fourth St., San Francisco. Super Water Sympathy, February Zero, Gotaway Girl, 8 p.m., \$8.

The Independent: 628 Divisadero, San Francisco. Surfer Blood, Team Spirit, 8 p.m., \$18-\$20.

The Knockout: 3223 Mission, San Francisco. Conquest for Death, Flipout A.A, Pig DNA, Venkman, DJ Laurgactyl, 9:30 p.m., \$7.

Slim's: 333 11th St., San Francisco. Emilie Autumn, 8 p.m., \$20.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Songwriter-in-Residence: Olivia Clayton, 7 p.m. continues through Oct. 29.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro At Les Joullins: 44 Ellis, San Francisco. M.B. Hanif & The Sound Voyagers, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Revolution Cafe: 3248 22nd St., San Francisco. West Side Jazz Club, 5 p.m., free.

Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. "Descarga S.F.," w/ DJs Hong & Good Sho, 8 p.m., \$12.

F8: 1192 Folsom St., San Francisco. "Underground Nomads," w/ rotating resident DJs Cheb i Sabbah, Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

BLUES

Boom Boom Room: 1601 Fillmore, San Francisco. Wesley Morgan, 9:30 p.m., \$8-\$10.

The Saloon: 1232 Grant, San Francisco. Powell Street Blues Band, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Francisco. sfSoundSalonSeries, 7:49 p.m., \$7-\$10.

FUNK

Biscuits and Blues: 401 Mason, San Francisco. Fat Tuesday Band, 7 & 9 p.m., \$15.

Madrone Art Bar: 500 Divisadero. "Boogaloo Tuesday," w/ Oscar Myers & Steppin', 9:30 p.m., free.



Uneasy Listening

GOBLIN

With Secret Chiefs 3. 8 p.m. Sunday, Oct. 20, at the Warfield. \$28-\$75; thewarfieldtheatre.com

While the band got its start emulating the bombastic sounds of Yes and Genesis, Italian prog-rock outfit Goblin didn't take flight until it was commissioned to score director Dario Argento's 1975 bloody masterwork *Profondo Rosso* (aka *Deep Red*). The atmospheric menace of the soundtrack — especially keyboardist Claudio Simonetti's syncopated synth melody and gothic church organ on the indelible title theme — established Goblin as Argento's go-to collaborators and eventually led the band to work with George A. Romero on his 1978 zombie apocalypse sequel *Dawn of the Dead*. In fighting hampered the band during the '80s, but its mix of foreboding ambience, sinewy Lalo Schiffrin-style jazz-funk, and creepy wordless vocals found an audience among record collectors and horror-film freaks in the decades since. A reunited lineup featuring Simonetti, original guitarist Massimo Morante, and keyboard player Maurizio Guarini will unspool Goblin's uneasy-listening hits this week for the band's first-ever U.S. tour.

Dave Pehling

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SAVAGE TRAGEDIES COME IN THREES

By Dan Savage

My boyfriend and I have been together for two years and we live together. Recently, his ex was killed in a car accident. They were not on good terms, and he often made scathing statements about her. I made the mistake of saying the following several days after her death (after offering him my sympathy on numerous occasions): "I don't know how to help you grieve in this situation because you didn't like her." Obviously, that was a stupid, careless thing to say. I apologized numerous times, and he said that he forgave me. Fast-forward two weeks. We were out having drinks with friends. He disappeared from the bar and wouldn't answer my calls. I ended up calling a cab and heading home by myself. When I got home, he was there drinking with our roommate and some of his friends who were crashing at our house, including his friend's wife. I was angry and went to bed. I awoke at 8 a.m. alone and went downstairs, where I found him making out with his friend's wife on our porch. They were both incredibly drunk. Later, he told me he was still angry about my comment, accused me of hating his ex, and informed me that he spent the entire night venting about me to his friends. I am totally capable of getting over one drunken kiss — everybody makes mistakes. However, I feel like the whole context was incredibly toxic and hurtful, especially him airing our dirty laundry to his friends. I'm not sure if I'm interested in staying with someone who can't speak to me like an adult when he has an issue, and instead gets scary drunk and makes out with people. I told him that this chick owes me an apology before I can ever even consider getting over it. I asked him to consider quitting drinking. And I asked him to make it clear to his friends what really happened when it came to our interactions over his ex's passing, so I don't have to be treated like the bad guy in this situation. Am I being too demanding? Does it seem like our relationship is worth salvaging? We've had our ups and downs, but I hope we love each other enough to get past this.

Confused And Concerned About Situation

Let's review your boyfriend's behavior: gets drunk, ditches girlfriend, gets completely shit-faced back at shared home, bitches about girlfriend to drunk friends, makes out with another woman — who happens to be married to another friend — while his girlfriend sleeps in the next room, gets caught, blames girlfriend.

To me, that looks like someone slamming his hand down on the eject button, i.e., he wants out of this relationship. Which means your willingness to stay in this relationship may be irrelevant. Because if your boyfriend wants to dump you but lacks the decency, balls, or self-awareness to end it himself, CACAS, he'll keep pulling stunts like this until you've had enough and you dump him.

I could be wrong, of course, and I've been wrong in the past — see "clitoris, location" and "male bisexuality, existence of" — and this is advice not binding arbitration blah blah blah. Maybe his behavior can be attributed to a crazy meltdown reaction to his ex-girlfriend's death. Clearly, his feelings for his ex were more complicated than he let on. I'm thinking he still had feelings for her, and I'm betting that she dumped him. Reminding him about all of the shit he talked about his ex may have made him angry with himself, and he projected that anger onto you, and now, in the cold/sober light of day, he'll be able to see that and he'll apologize and you can

rebuild your relationship.
Or, you know, not.

My uncle died in a car wreck. I didn't know him well, but we lived in the same city and he named me executor of his estate. He was single, childless, straight, unmarried, and — as it turns out — pretty kinky. I've been looking around online, and some of this stuff in his "playroom" is worth a lot of money. But you can't haul a \$1,000 bondage table out on the lawn for a yard sale (at least not where he lived). So what do you do with a dungeon full of BDSM gear when the owner dies unexpectedly?

Boy De-acquisitioning Sadistic Merch

There's an adult section on eBay where you can unload the stuff, BDSM, and NaughtyBids.com is dedicated to auctioning off pre-owned sex toys and gear. But if you don't want to do the work, google around a bit, and I bet you'll find a local BDSM group in your area that would be happy to take your late uncle's gear off your hands.

I'm a gay man in a happy and open marriage. I routinely seek the services of an erotic masseur, a man with whom I have a great client/service-provider relationship. I found out when booking my next massage with him that he was recently in a car accident with his long-term partner, who died in the hospital. Normally, I'd send flowers and a card. However, due to the nature of our working relationship, I don't want to extend myself in ways that could be uncomfortable for him. I wouldn't want to put him in the position of having to explain who I am if the card I sent was read by someone else. Any advice would be appreciated.

Wants To Be Respectful

He's a sex worker, WTBR, not a moron.

Backing up: If we were talking about your lawyer or hairstylist or housekeeper, you wouldn't hesitate to send flowers and a card. The only reason you're hesitating in this case is because you fear outing your masseur as a sex worker. And here's what's fucked up about that: You're assuming that he isn't already out about doing sex work. You're assuming that being outed as a sex worker is the worst possible thing that could happen to him (I think your masseur can attest that there are worse things). And — most shockingly — you're assuming that your masseur is too stupid to cover for himself if he isn't out about doing sex work and if someone else reads your card and if that person asks who you are. Trust me, should a nosy relative ask him who you are — which is highly unlikely — your masseur has lots of options before he gets around to "a decent and kind guy I sometimes jack off for money." He can say you're a friend or someone with whom he's worked.

Better to risk a moment of awkwardness with a nosy relative than to fail to acknowledge your masseur's humanity at a time like this. And that's what failing to acknowledge his grief amounts to, WTBR: a failure to acknowledge his humanity. Sex workers are subjected to far too much of that by people who don't see them as fully human. Don't participate in the dehumanization of sex workers. Send the flowers.

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